

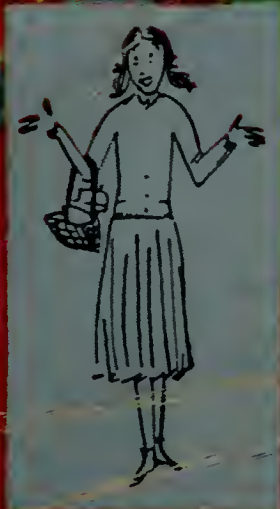
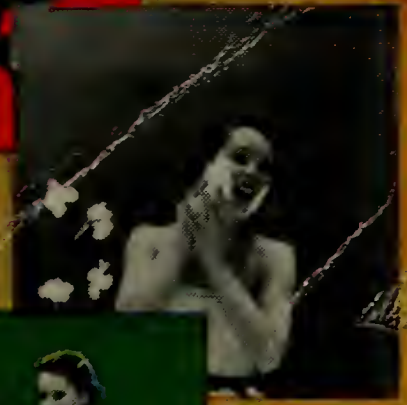
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The secrets of
how you can be
prettier and
more popular

Betty Cornell's GLAMOUR GUIDE for TEENS



DRAWINGS BY
Abbi Damerow

THE
POCKET
BOOK

A glamorous model
reveals her secrets of

August 30, 1958

BEAUTY AND POPULARITY.



"I don't guarantee that these rituals will make you a model. That is not the purpose of this book. But I do guarantee they will make you prettier.

"When I was a tubby teen I took stock of my situation and decided to really work on myself. I did all the things that you will read about later in this book. At the end of my self-improvement campaign, I was a real junior-size model.

"In fact, my campaign was so successful that I devoted myself exclusively to modeling. As you know, I'm still modeling today. And I still keep right on performing all the simple beauty rituals outlined for you here.

"So here is my book. It's all yours. Go to it."



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Betty Cornell's
GLAMOUR GUIDE
FOR TEENS

By
BETTY CORNELL

Illustrated by Abbi Damerow



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This POCKET BOOK includes every word contained in the original, higher-priced edition. It is printed from brand-new plates made from completely reset, clear, easy-to-read type.

BETTY CORNELL'S GLAMOUR GUIDE FOR TEENS

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A note of thanks to Helen Carlton, Steve
Elliot, and Dr. Edward Hymes for their
wonderful help.

—BETTY CORNELL

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Betty Cornell's
GLAMOUR GUIDE
FOR TEENS

1

Introduction

“Hi!”

I’m Betty Cornell. I’m the author of this book and I think it only fair to tell you how I got to be that way. First of all let me say that I don’t consider myself any great shakes as far as being an author goes. I’m not a writer. I’m a model. But the truth of the matter is that because I am a model I decided to write this book.

I wrote this book to set down for you the things I learned about beauty being a model—the know-how and the how etc. And because I learned all these beauty basics while I was a teen-ager (I started modeling in high school) I hope that you as teen-agers will find my suggestions helpful. These suggestions of mine are specifically designed for you; they are not designed for your mothers or your grandmothers, although I wouldn’t be surprised if you find that older people are borrowing your book from time to time.

The purpose of my book then is to help you teen-agers in making the most of yourselves. If you follow through on what I have written here, I know you will be pleased with the results. I say so because these are the methods by which I made myself over from a chubby little high-school girl into a full-fledged model. Just to prove that I’m not fooling, that I mean what I say, I’m going to review a little bit of my personal history for you. At the end I think you’ll see that the only

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difference between Betty Cornell, the tubby teen, and Betty Cornell, the model, is the difference between a girl who just slopped along and a girl who found out how to look her best.

Not so very long ago, when I was fifteen years old, I was doing all the things any ordinary teen-ager does. I was living with my family, going to school, and being the bane of my older brother Bob's existence. I thought I knew everything. Bob knew that I didn't, and was always trying to prove it.

I remember that one of my biggest problems was the fact that Bob used to rule my social life with an iron hand. He would come to parties where I was having a gay time, ring the doorbell, and announce, "Come to pick up my sister. Time for her to go home." Then, I was mortified. Now I realize that he was doing the right thing.

In fact, I know now that any older brother is about the best social insurance any teen-ager can have. I found that Bob was the best person to tell me what the score was as far as boys were concerned. Lots of the tips on boys that I have included in some of the chapters of this book were tips I first learned from him.

It was then, when I was fifteen, coping with brother Bob and living in Teaneck, New Jersey, a small suburban community not far from New York City (a wonderful town—I still live there), that I decided to become a model. As a matter of fact, I didn't make the decision myself; a friend of my mother's did.

The modeling suggestion was made because I was casting about for a way to earn money for college. When I look back, I can't understand what ever inspired anyone to suggest I would make a good model. I certainly did not look the part. I was fat, with thick legs and an oversize waistline. All I had to offer was curly black hair and the training in muscle coordination I had gotten from dancing lessons and from being a high-school cheerleader.

At any rate, being young and unknowing, I decided to try

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my luck. And it was luck. I was accepted as a model, but not for glamorous poses. My early modeling career consisted of posing for tubby-teen pictures. I soon learned there was not much future in being a tubby teen. So at sixteen I took stock of my situation and decided to really go to work on myself.

I did all the things that you will read about later in this book. I went on a sensible diet, cut out between-meal nib-



bling (I used to eat enough between meals to satisfy an army), did daily exercises, cleared up my complexion, and styled my hair. At the end of my self-improvement campaign, I found myself with one of the smallest waistlines of any model in New York. I was no longer a tubby teen. I was a real junior-size model.

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In fact my campaign was such a success that when I graduated from high school I found that I did not have enough time between modeling jobs to keep up my college work. So I devoted myself exclusively to modeling. I have never regretted giving up college, for I went on so many trips to Arizona, to Florida, and to Canada as a model that traveling became an education in itself.

As you know, I'm still modeling today. And I still keep right on performing all the simple beauty rituals outlined for you here. Now, I don't guarantee that these rituals will make you a model. That is not the purpose of this book. But I do guarantee that they will make you prettier. That is the purpose of this book. I only point out to you that these beauty routines made me a model, to give you confidence in my suggestions, to prove to you that they really, truly work.

I know teen-agers who have tried my suggestions and I know with what good results. Some time ago I gave a series of lectures in the Youth Center in my home town of Teaneck. It is from this series of lectures that this book has grown. In this book, as in those lectures, all I have tried to do is make suggestions. The rest is up to you. Suggestions aren't good if they're not put into practice. I hope you'll find, as I did, that putting them into practice is lots of fun.

The reason I say it is fun is because every girl, I don't care who she may be, wants to be attractive. And when you find that with just a little bit of effort you can be more attractive, then the work involved becomes fun. And fun results, too, because a well-groomed girl gets more attention from boys than a messy one, provided of course that she remembers to be pleasant, honest, and not conceited.

So here is my book. It's all yours. Go to it.

2

Figure Problems



"I'm too fat."

"I'm too thin."

Nearly every teen has had one of these figure problems at one time or another in her life. As a matter of fact, some teens have probably had both within the space of a semester or so. The reason this is so is because as a teen-ager your body is still in a state of flux—it has not stopped growing long enough to find its natural balance.

Your body does not completely finish growing until you

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reach the age of twenty-one or so. Of course, by the time you reach your teens you have stopped growing as rapidly as a baby, but you are still growing nonetheless—if you have stopped growing up, you have started growing out, or vice versa.

But just because your body is restless and refuses to settle down is no reason to despair of having a good figure. It is a question of mind over matter. Start by intelligently figuring



out your figure problem. Find out about your body. Are you large-boned or small-boned? Is your tendency toward longness and leanness or to shortness and plumpness? Stand before your mirror and contemplate yourself from head to toe. Fish out the measuring tape and take statistics.

Statistics are alarmingly accurate. Chances are when you take yours you will wish they weren't so. Those extra pounds that you guessed you might have gained are unequivocally recorded on the tape measure. What you feared has come to

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pass, what a popped button or a pulled seam has been plainly insinuating for some time is true: you are overweight.

Now overweight is nothing to be alarmed about. It is easy enough to do something about it and do something about it sensibly. Don't lose your head and go on a starvation diet. First talk the matter over intelligently with your family and your doctor. It may be that your extra pounds have come about because of a glandular disturbance, although this is rare. It is more probable that they are a result of overeating. But never take the chance of upsetting your body routine by a silly diet. Always check first with your doctor before you make any plans to lose weight. When you get his O.K., then and only then diet, and diet under his supervision.

When you are dieting, stick to your doctor's advice as to what your proper weight should be. When you reach the figure he has set for you, stop there. Don't try to become underweight on the assumption that you will look more glamorous when you are thin, pale and wan. 'Tain't so. You won't look glamorous at all—just bedraggled and tired out.

Another important thing to remember about a diet is that it is just as important to count the calories you eat between meals as the ones you eat at meals. In fact, many of you would probably not need to diet if you cut down your between-meal nibbling.

Have you ever stopped to add up all those extra snacks you tuck away during the day? A bar of chocolate at recess, Coke and pretzels in the drugstore after school, peanut butter and jelly sandwiches before dinner, and before bed all the leftovers from dinner. When you stop and think about it, all those tidbits add up to quite a sum.

What's more, that's not all the between-meal nibbling that goes on. There is still to be considered all the gorging that takes place at parties, particularly at club meetings and general get-togethers. I am being fair, I think, when I assume that many of you stuff away a good bit of the following: pea-

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nuts, crackers, potato chips, carbonated beverages, and finally a helping of some large, lush pastry.

I speak of in-between eating so forcefully because it's just that kind of eating, a nibble here and a nibble there all day long, that was my Waterloo. In fact, in high school I was renowned for being able to stow away more than any other girl in the crowd. Boys who took me out on a date suffered in their budgets for weeks afterwards. I wasn't just a one-hamburger girl—I was a two- or three-hamburger terror. Need I add that for a time my dates were few and far between?

So I say that if you are worried about your weight, cut down between-meal nibbling. Pass up the party fare and concentrate on eating your fill at mealtime. That's what meals are for.

There is one meal in particular that should not be overlooked—and that meal is breakfast. Now, there are some teens who think that skipping breakfast keeps the weight down. Such, I am sad to relate, is not the case. Non-breakfast-eaters too often find that hunger drives them to nibbling before lunch and nibbling on things that are loaded with calories: things like chocolate, cookies, and pastry.

No, if you are serious about having a good figure you must eat breakfast. I eat a good, substantial breakfast every day. I eat it because I found out that it is the most important meal of the day. It is the meal when your body, after an all-night fast, needs food and is better able to assimilate what it takes in.

If you are one of those Lazy Lils who just can't get up in time to eat breakfast, then you are starting the day off on the wrong foot. If you call downstairs, "Just five more minutes, Mother," then you had better plan your evenings more systematically so that you get to bed early enough to make you feel rested and raring to go come morning.

Eating a good breakfast may not come easily at first. But after a little practice you'll find you enjoy it. I know I do.

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And you'll feel much better for doing so. You'll have more pep and more energy, and if you stick to the menus I am about to suggest, you'll also have fewer pounds.

SAMPLE BREAKFAST MENUS

1

- 1 half grapefruit
 - 1 soft-boiled egg
 - 1 slice whole-wheat or rye toast (use small amount of butter)
 - 1 glass of milk
- Coffee or tea (if Mom allows it), but drink it black, no cream or sugar.

2

Orange juice

Ready-to-eat cereal with milk ($\frac{1}{2}$ cup) and one teaspoon sugar—no more than that (I saw you reach again for the sugar bowl. Put it back, you'll learn to do with less.)

- 1 glass of milk
- Coffee (black) or tea

3

- 1 half grapefruit
- 1 poached egg on rye or whole-wheat toast, small amount of butter
- 1 glass of milk

4

Sliced orange

Hot cereal, $\frac{3}{4}$ cup of milk, one teaspoon of sugar

- 1 slice of toast (and watch that butter)
- 1 glass of milk

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These suggested menus are not something dreamed up for this book. These are the result of many years of expert study by people who know what they are talking about, the dietitians. And these diets work. I know: I use them.

There are just a few things I want to note about these menus. One is the absence of any kind of fried food. That is because fried food of any sort is fattening. If you persist in sticking to your favorite sunny-sides-up, your day of reckoning will come. You will be forced to choose between letting out all your waistbands or buying a new school skirt with the money you were saving for a formal.

The other point I want to mention about these menus is the alternating of eggs and cereal. That is done to keep breakfast from becoming monotonous. If you vary your low-calorie dishes, you will tend to forget that you are even on a diet.

After breakfast comes lunch. I don't have to ask what you



after

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have been eating at that time of day because I remember what I used to pack away—a meal that would have done justice to a football player. It wasn't long, either, before I began to look like one of the team's tackles.

Many of you bring your lunches to school and buy milk at the cafeteria. That is a good way to avoid temptation—you don't even have to go near the long line of delicious dishes. With a little cooperation from your mother, you can plan to bring a non-fattening and nutritious luncheon. Here are a few ideas about what to pack:

1. Hard-boiled eggs.
2. Small container of cottage cheese.
3. One slice of whole-wheat or rye bread—small amount of butter.
4. Fresh fruit (can eat lots of it).

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5. American or Swiss cheese sandwich, lots of lettuce—no mayonnaise—use whole-wheat or rye bread.
6. Any kind of lean-meat sandwich.
7. Consommé.
8. MILK.

Any sensible combination of three or four of these items will make a healthful luncheon and one that is light and easy to carry. Probably the only difference between what I have listed and the lunch you are accustomed to packing is the absence here of cake and cookies. But just because they are absent, don't think that you can slip into line and get a few. Oh, no, the desserts were left out on purpose. If the prospect of lunch without a sweet dessert is too gruesome for you to imagine, there's no hope for you. You have allowed your sweet tooth to overrule your wisdom tooth.

On the other hand, there are those of you who bring money to school instead of a lunch-box. You are in a more dangerous position than your lunch-toting friends who turn their backs on the rows of food and can concentrate on hard-boiled eggs. You must go down the line of jelly doughnuts, chocolate cakes, peanut butter sandwiches and such. But stand firm, scoot past these calories, and plant yourself in front of the salads.

Choose from any of the salads, but pay particular attention to the leafy green ones, the vegetable concoctions, and the fruit fantasies. These will be the best for you, because you can push the dressing to ~~one~~ side. Salad dressings, both French and mayonnaise, are taboo for dieters because they are rich and oily. Salads such as chicken, avocado, and tuna fish are not recommended because they contain food oils as well as dressing oils. One of the best choices you can make is hard-boiled egg garnished with water cress—it is chock full of protein that will help to burn up your excess fat.

After your salad has been selected you may add a slice

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of bread, rye or whole-wheat, and a glass of milk—white, not chocolate. Then for dessert, sublimate your yearnings for that sumptuous affair of gooey sauce and ice cream and choose from the fruits—either a stewed fruit or a fresh one. You can vary your selections from day to day, but stick within the suggestions I have outlined for you.

Time for dinner, and all of you, whether you be the lunch toters or the lunch buyers, are beset by the same problem.



At breakfast and luncheon you are pretty much on your own; you can easily skip the calories because your choice is varied and what you eat does not conflict with anyone around you. At dinner you are in a different position. Dinner is a family meal. And it is a meal at which the family expects to eat well. Your father looks forward to pie, your mother makes pie.

You cannot expect the rest of the family to give up their pie because you are on a diet. You cannot quarrel with your mother because you refuse to come to the table, afraid that you will succumb to eating that pie if it is offered to you.

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What you must do is to come to dinner prepared to say nicely, "No thank you." "No, thank you, no pie. No, thank you, no seconds." In the beginning, you serve yourself and you use no gravy or butter. You indulge yourself with large servings of the green vegetables and you look the other way when the bread is passed. In other words, you eat the meat, the vegetables, the salad. You also may eat the dessert, but only if it is fruit, Jello without whipped cream, or custard. All through the dinner you keep a careful check on your calories, but you do so without calling attention to the fact. Above all, you join in the family circle, and under no circumstances do you behave like a martyr.

Below I have listed some good non-fattening dinner menus. They will all look familiar because they are just like any normal family dinner with the extras removed.

DINNER ON A DIET

1

1 glass of tomato juice
large patty lean ground beef, broiled, no gravy
large serving of spinach
tomato, lettuce, and hard-cooked egg salad, with
vinegar
stewed apricots
1 glass of milk
coffee or tea, if desired or allowed.

2

1 cup clear soup
large patty of ground beef
½ cup boiled cabbage
asparagus salad with sliced tomatoes
small sherbet
1 glass of milk

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3

1 cup vegetable soup
veal cutlet, broiled, with the fat removed
 $\frac{1}{2}$ cup boiled rice, with tablespoon gravy
tomato and cucumber salad, vinegar or lemon juice
1 glass of milk

4

1 glass of tomato juice
generous serving of lean roast beef
small baked potato, $\frac{1}{2}$ teaspoon butter or table-
spoon pan gravy
large serving of green leafy vegetable, any kind
3 stalks of celery stuffed with cottage cheese
baked custard
1 glass of milk



5

1 cup vegetable soup
generous serving of lean broiled fish, with lemon
 $\frac{1}{2}$ cup stewed tomatoes
3 stalks of celery
an apple, pear or any fresh fruit
1 glass of milk

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6

1 glass of tomato juice
generous serving of broiled calf's liver
serving of cooked carrots
tomato and lettuce salad with lemon juice
fruit Jello
1 glass of milk

7

1 cup clear consommé
generous serving of lean roast lamb, beef or veal
small serving of mashed potato, with tablespoon pan
gravy
1 cup string beans
tomato and lettuce salad, with vinegar dressing
small serving of fruit sherbet
1 glass of milk

If you stick to the three meals a day that have been outlined for you in this chapter, you'll lose weight. Do not be discouraged if nothing happens immediately. A diet that progresses slowly progresses more surely. Trick diets in which you lose weight quickly often turn out to be ones in which all the weight comes right back the minute you stop dieting. Starvation diets such as the all-liquid ones or others popular from time to time can be injurious to the health and should be avoided.

These sample menus give you the proper nutrition and a

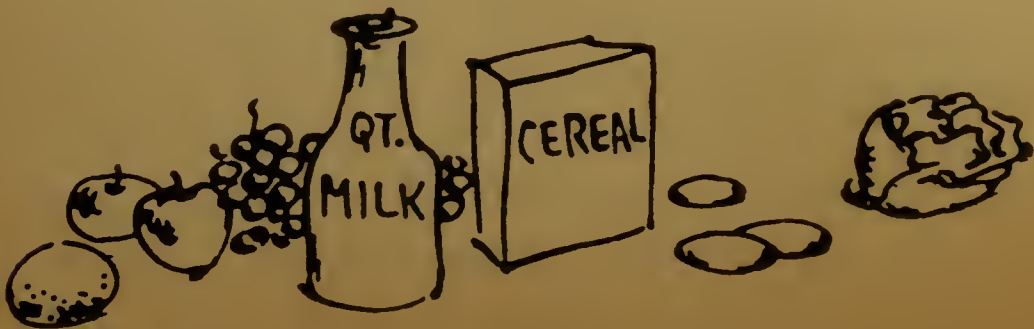
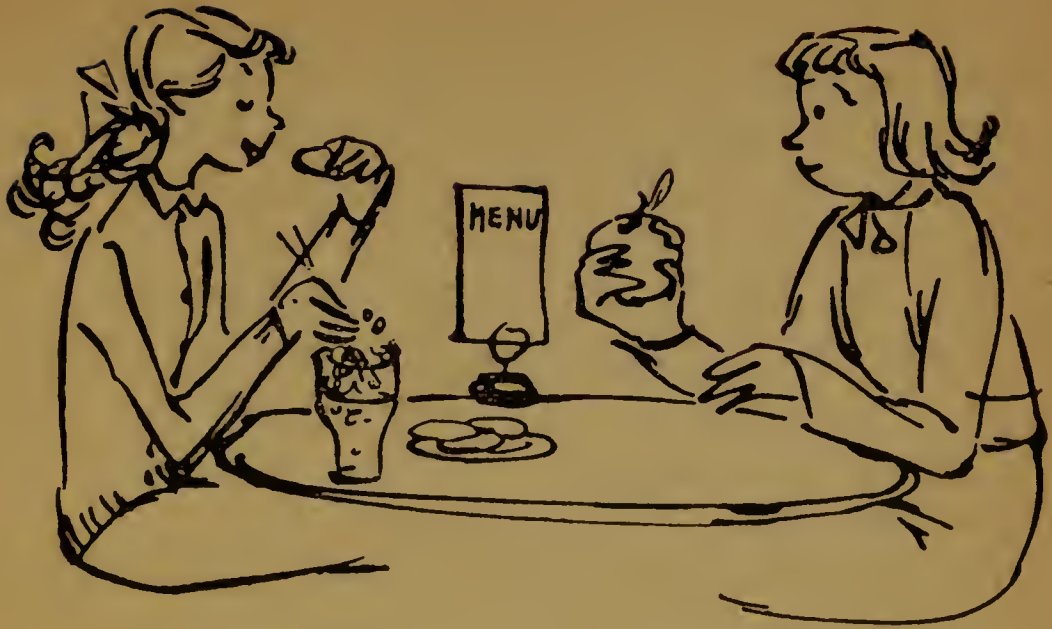


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balanced diet. They will provide you with the correct amount of energy. Still, many of you will feel hungry between meals. What to eat then becomes a problem. It is a great temptation to smuggle a sandwich or a cookie, but try not to do it. Instead nibble on a carrot, finish a leftover custard or munch on an apple. Drink milk or tomato juice if you are thirsty. As for taunts from your friends—and they will taunt you—keep your chin up and your weight down.

Now for you thin gals who have been patiently waiting while your chubbier friends have been guided over the bumps. Your problem is just as acute. Your bones jut out every which way every time you put on a formal, and you feel foolish in a bathing suit. You try to gain weight, but you don't seem to succeed. Perhaps you are going about it the wrong



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way. Be systematic. Make certain to butter your toast liberally, step up your servings at mealtime—try for double portions—and help yourself to lots of dressing and gravy. Take time to eat. Don't rush through your meals and don't skip a course.

Get acquainted with calories. Chances are you have been steering away from them. If you don't know what foods are fattening, ask your chubby friends, because they *will* know. The strange irony of the whole figure problem is that so often it is the thin girls who don't drink the double malted milks, while the chubbies just dote on them. Well, it's time to switch places—swing your partner and dos-à-dos.

One warning to girls trying to gain weight is this: Do not go overboard on chocolate and very heavy pastries. Though you may gain weight on this type of eating, you will also wreck your complexion. Build up your calorie quota on foods like potatoes, butter, milk products, and sugars. Be sure to



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nibble between meals, and not on carrot sticks like your unhappier sisters, but on peanut-butter-and-jelly concoctions. And, most important of all, if you are really underweight, see your doctor. He will be able to prescribe for your best advantage.

Now that the fat girls are thin and the thin ones fat, a word of advice about striking the happy medium. The happy medium is that weight which best fits your height and your bone structure. It differs for everyone. You and your doctor will be the best judges of that weight, because you'll achieve it when you feel your best and when your mirror tells you that you look your best. Your best weight will be the one at which you can be peppy all day, ready to go anywhere and do anything. If you feel listless and all tired out, chances are that you are not in a healthy condition. To look your best you've got to feel your best, and to do that you must be healthy.



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Eating the right food has a lot to do with being healthy. To stay in the groove where your figure likes to be, remember to eat wisely and well. Here's the list of basic foods you need every day so that your body gets its necessary daily requirements of vitamins, minerals, carbohydrates, fats, starches and calories: One quart of milk—that equals one glass at each meal, plus one extra; a serving of whole-grained cereal; an egg a day (not less than five a week); two green vegetables and a green salad; two kinds of fruit, one citrus; a serving of meat, fish or poultry; about three pats of butter; four slices of wholewheat or enriched bread; and lastly, a potato.

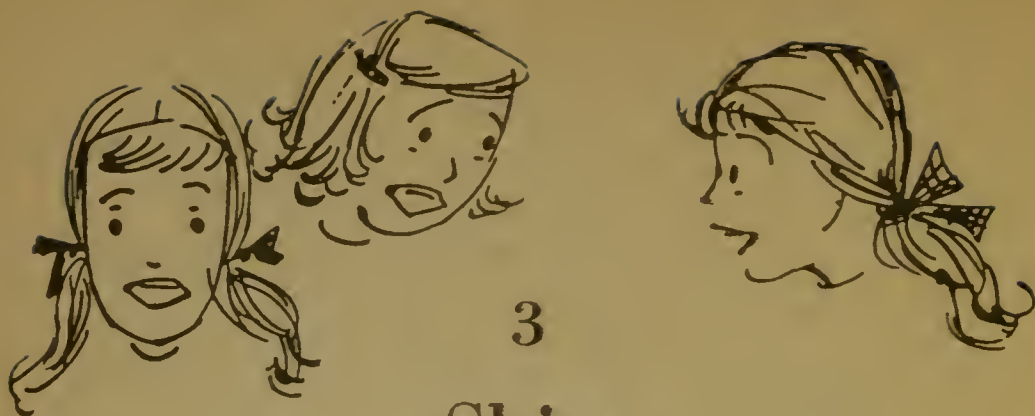
There is a lot of food for thought in this chapter. It is full of admonitions to do this and don't do that. Pick and choose and find the suggestions that fit you best. However, don't get

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too rigid about selections. If you have got your figure in shape, then relax once in a while. Do not apply diet restrictions on any big eating holiday, like Christmas or Thanksgiving. If you do, you'll find that you are taking too much enjoyment out of your life. The thing to do is to be sensible.

If you are sensible you will sample a bit of this or that at a party—that's why the food is there. But you won't sit all evening by the potato chips, one hand in the bowl, the other popping a fresh one in your mouth. If you are sensible, you'll drink Coke and eat peanut butter sandwiches on a picnic, but you will also make sure that you don't choose those very same items next day for lunch. If you are sensible you'll share a soda with your date once in a while, but you won't ask for another and another and another.

In fact, if you are sensible, you won't have any figure problems. You'll watch yourself and catch any bulges or depressions before they have a chance to multiply. You'll be sure to see your doctor for regular check-ups so that you can be full of the old pep in order to live to the fullest the busy life that a good figure combined with a good personality gets a sensible girl.



3

Skin Problems

"My skin always breaks out."

"Mine's too oily."

"Mine's too dry."

It is a lamentable paradox that as babies we nearly all have perfect skins (at a time when it really does us little good), but as teen-agers most of us are beset with one kind of a complexion problem or another. It seems a cruel state of affairs, but it is not one that has to be put up with.

I know that there are teens who think they have to be stuck with splotchy skins, just as I know there are teens who think that "baby fat" is a phase they have to live through. But both are wrong. It's just as true that teens can clear up their complexions by a routine of logical skin care as it is that teens can get rid of tubby tummies by cutting down on calories.

The two big troublemakers in skin conditions are diet and dirt. Too much chocolate and too little soap and water are

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the basic irritants. A program that banishes these two factors will launch any girl well on the way toward a clear and camellia-like complexion.

In the previous chapter on diet, I pointed out how important to your figure it is to eat sensibly. Well, it is just as important to your skin. A jelly doughnut will not only add pounds, it will also promote pimples. The food you eat every day will affect your complexion every bit as much as it affects your waistline.

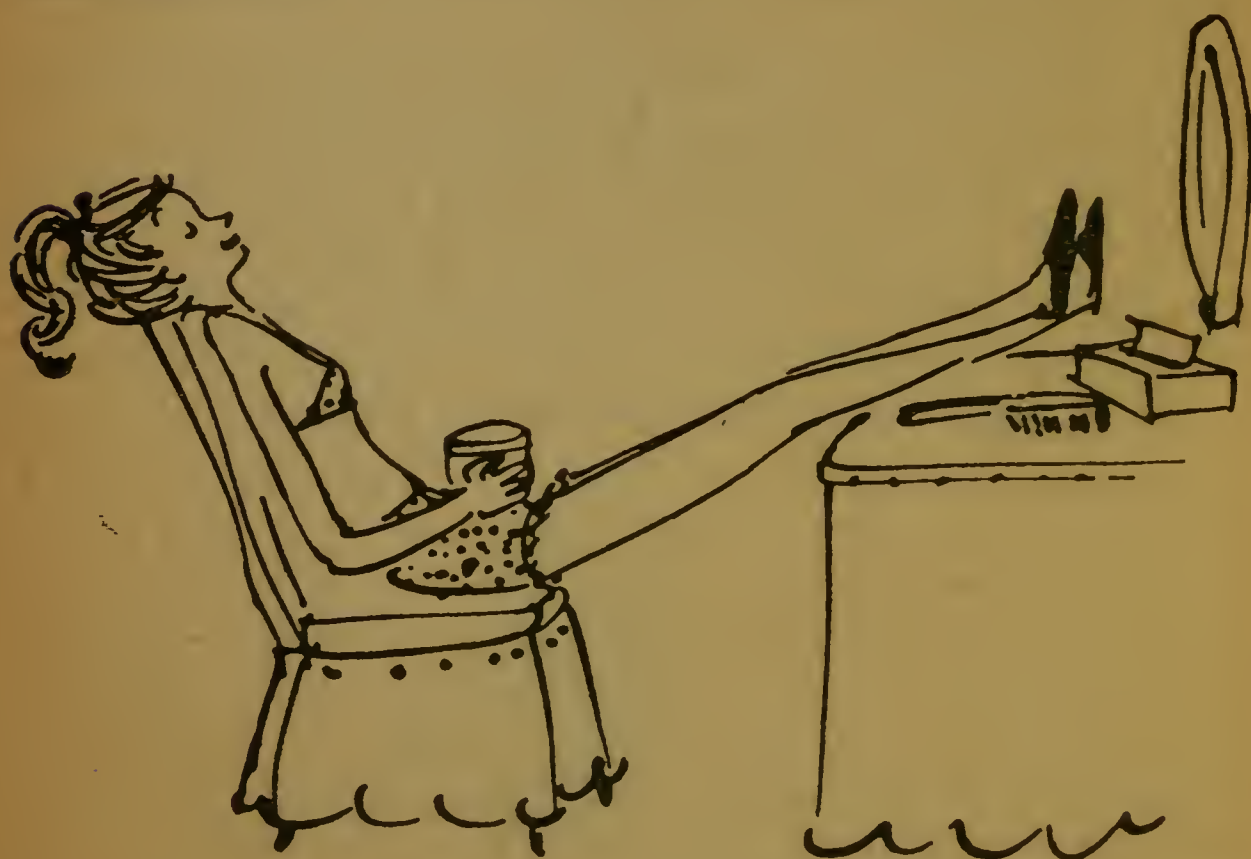
If you stick to the daily allotments of food that were suggested to you before, you will be laying the groundwork for a good glowing skin. By eating the necessary amounts of green vegetables and fresh fruits and by lowering your intake of sticky sweets and greasy fried foods you will be doing two good turns: one to your face, the other to your figure.

Even serious skin conditions like acne can be aided by



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proper diet. Acne, of course, must be treated by a doctor, since it involves more knowledge than any layman has. No teen-ager should take it upon herself to fool around with acne. But a teen-ager who is so disturbed will find that one of the first things a doctor will tell her to do is to keep a careful check on what she eats. If diet can help acne, think how much it can do for the ordinary, commonplace garden variety of skin eruptions.



Stated broadly, a good complexion demands absolute cleanliness. This cleanliness can be divided into two parts: inner and outer. Inner cleanliness is what is gained from proper eating habits. It means that your body is healthy and functioning well. It means that you are free of constipation (which is the ruin of a good skin). Outer cleanliness is what is gained from the vigorous application of soap and water. And the plain truth of the matter is that in this regard some teen-agers are slackers.

It is surprising how few of us realize how essential it is to

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clean our skin thoroughly. We give a few swipes with the soap and we're done with it. Some of us, indeed, hardly even bother with the soap, and others (lost souls) bother with nothing at all. They even apply fresh makeup over the remains of the old.

No skin will stand up under such treatment. The pores will rebel. Dirt will get clogged up in them and sooner or later blackheads and pimples will start popping forth on all sides.

So if you are campaigning for a petal-smooth complexion, start each day and end each day with a clean skin. When you wash, pin your hair up out of the way so that you will have no scruples about scrubbing right up into the hairline. Before you begin make sure that you have the necessary equipment, a good cleansing cream, a soap that agrees with your skin and water, and a clean washcloth.

First start with the cleansing cream, which you should apply liberally and with upward strokes. Pulling down on the facial tissues will, after a period of time, tend to make the muscles go slack. As you work the cream into the skin, remember that the pressure of your fingertips helps stimulate the circulation of the blood. It is one part of the function of the blood stream, you know, to carry off the body's waste materials. If the circulation is sluggish, the wastes will collect in one spot and manifest themselves in a nasty collection of blotches before you know it.

Make sure, as you rub in the cream, that you spread it over every inch and into the crevices around the nose, mouth, and eyes. Too often these areas are overlooked. If they begin to feel neglected, they will start demanding attention, like a small child who has been left out of the conversation too long. Only instead of setting up a loud wail, they will express their resentment by breaking out.

When you have thoroughly covered your face with cream, allow it to remain on the skin for about two minutes. Just sit back and luxuriate in the cool slippery feeling that it gives.



Then gently begin to remove all the cream with a tissue, being careful to sop up every bit. Before you throw away the soiled tissue, take a moment to look at it. Dirty, isn't it? Did you ever guess there was so much grime on your face? See what you've been missing?

The next step in the cleansing routine is to wash your face with soap and water. Use hot water for the soaping. The soap you choose should be one for your skin type—a castile soap for a dry skin, a soap with a drying agent for an oily skin. If you are not certain what to choose, ask your druggist for advice.

After soaping—no skimping there, please—rinse your face with cold water. The cold water will close the pores that have opened up with the application of the hot water. It is im-

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portant to remember the cold water, since pores should always be closed after cleansing so that new dirt will not have an opportunity to get down deep. Twice a week, use ice cubes in place of the cold water. They do a very thorough job and besides they feel wonderfully slithery.

Use the routine I have outlined twice a day. It will take time at first until you get in the swing of it, but you will find each minute worth your while. However, you may discover that you are monopolizing the one family bathroom. If so, arrange to schedule your beauty ablutions when the rest of the family has business elsewhere. Get up earlier in the morning if necessary and in the evening start your program before the family is ready to go to bed.

Actually, it is essential to take the time to do a good job. Furthermore, if you faithfully follow all the steps, you will have no need of complicated cosmetics primarily designed for adult skins. When you are a teen-ager, steer clear of tricky formulas and concentrate on the two fundamental aspects of cleanliness—inner and outer. You will find that these simple routines will be more than adequate to keep your complexion glowing.

There is one note of warning I would like to sound in connection with this question of cleanliness. Keep your washcloth fresh. Scrubbing with a dirty cloth will nullify all your efforts, no matter how heartily you work. Wash your cloth each night and hang it up to dry where it can get the light and air. Do not crush it into a damp little ball and fling it in a corner where it will lie limply until the next time. A dirty cloth will spread germs and might cause infection.

Simple adherence to detail ought to keep any teen-age skin in shape. However, from time to time unfortunate major blemishes do occur. At such time, specific remedies are in order.

Let us suppose that in spite of your best efforts blackheads have begun blossoming. There is no getting around it, for there they are, the little devils. Blackheads are caused by

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blocked-up pores, clogged with dirt that has not been carefully enough removed from the skin. Oily skins are more susceptible than are dry ones, since dirt clings more stubbornly to an oily skin once it gets a toehold. To get rid of blackheads the remedy is twofold: reduce the oiliness and clean out the pores.

To reduce oiliness, you should, as you remember, be very careful as to your diet. Be sure to avoid rich and greasy foods. To remove dirt, there is nothing to do but to wash and wash and wash. Use very hot water which will steam open the pores (like the dentist who says "Wider, please"). With the pores open, the dirt can be dislodged more readily.

Oftentimes it is necessary to squeeze the blackheads in order to force out the little plugs of dirt. If you do so, squeeze them oh so carefully with your fingers protected by tissue. Warning—never use your bare fingers. Fingernails can cause infection if they are not antiseptically clean. It is far better to take the precaution of using the tissue and not run this risk. After squeezing, rub the skin with ice cubes. As I explained before, they will cause the pores to contract.

Once you have squeezed a blackhead, do not irritate it by picking at it. If an itchy finger starts to wander in the vicinity of your face during study period or during an idle hour when you are listening to the radio, stop it dead in its tracks. You can do immense harm by opening up an irritated skin area with a dirty nail. Infections can be introduced which will really make your skin a problem for the specialist.

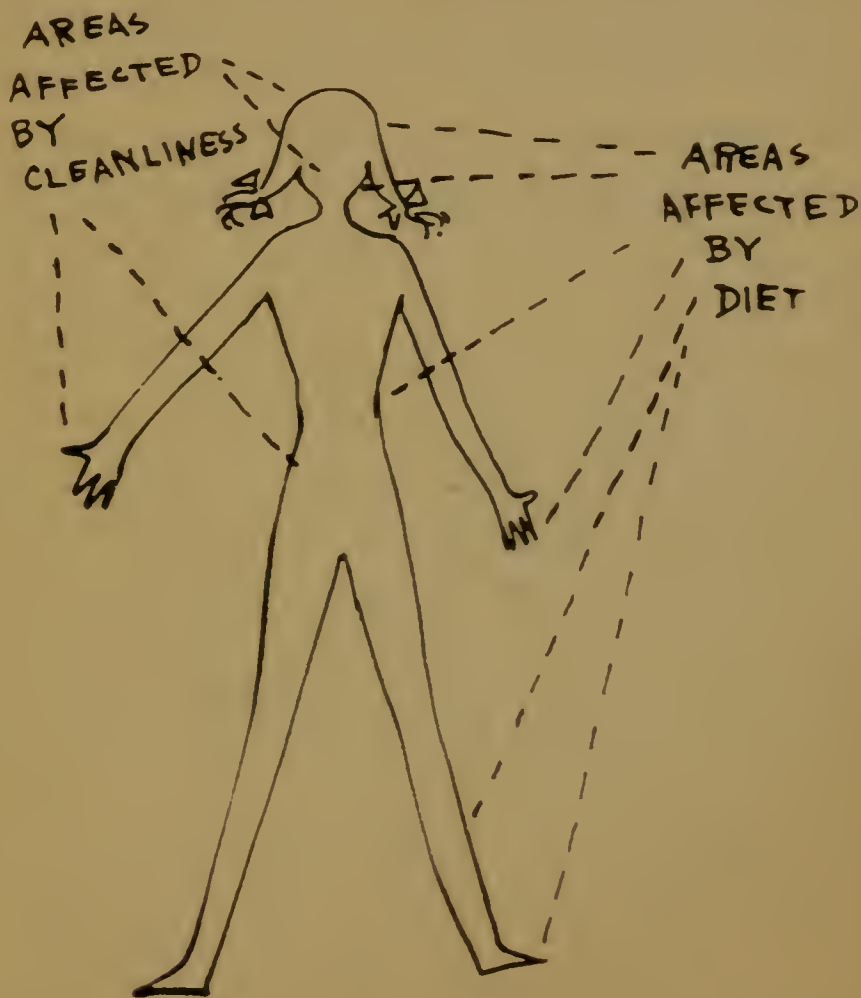
Blackheads occur most often at the nose and chin, because those two areas tend to be the most oily and are the most inaccessible for a thorough cleansing job. Keep a close watch over those danger spots. It is easier to prevent a blackhead than it is to cure one.

Permission to squeeze blackheads, it must be understood, does not carry blanket permission to squeeze everything in sight. Pimples must never be squeezed. Unlike blackheads,

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they contain pus, which, if sufficiently irritated, can erupt in even more monstrous form and cause excessive damage to the skin, to say nothing of leaving ugly scars.

Whiteheads, although not as large an eyesore as pimples, nor as blatantly evident as a blackhead, are nonetheless unpleasant because they mar the smooth surface of the skin. These are caused by sluggish circulation of the blood and nig-



gardly massage. Exercise your fingertips and rub away those little bumps, which only represent lumps of waste material collected under the surface of the skin.

Many times just plain oily skin is the bane of an otherwise good-looking complexion. Somehow the skin never seems quite clean. This condition is sometimes related to changes in the body patterns, but it can be corrected. It is not a phase

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you have to live through. Proper measures will help counteract it.

In addition to a careful diet I recommend a good cleanser—one that will dig down deep and get out the dirt. I also stress constant washing, not just twice a day, but in between times as well. Say once before lunch and once again after school. It is imperative to remember that you must change your makeup often so that it cannot get rubbed into the pores and clog them up. Never apply new makeup over old if you have an oily skin.

Teens with an oily skin can never scrub too much. Soap and water are their best friends. On the other hand, teens with dry skin should cut down on soap and water and use cream in their place, although they must be just as scrupulous with their cleansing routine. They should use castile soap and water twice a day and a good rich cream in between.

To help along a dry skin, teens so troubled should apply baby oil at night before going to bed. Baby oil is an excellent skin aid. In summer it can be used liberally to counteract exposure to the drying rays of the sun, which cause many skins to shrivel up like prunes. The rest of the year it need not be used quite so freely, but a thin layer of it each night will work wonders.

When it comes to skins that are part oily, part dry, sort of Dr. Jekyll-Mr. Hyde skins, treat your face as if it were more oily than dry. Adhere to the frequent-washing routine outlined previously, and then, to soothe the Sahara areas, swab those spots with a little baby oil.

Some teen-agers complain of mysterious skin afflictions. They have pimples and rashes which do not seem to fall into any of the normal categories. These mysterious blemishes are sometimes caused by unhealthy scalps. If such blemishes break out at the temples, the forehead and at the nape of the neck, the chances are that it is your scalp that is at fault. Proper care of the scalp and hair will be treated in the next

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chapter, but it is well to point out here and now that the two problems are interrelated.

As a matter of fact, it is worth remembering that no single beauty problem can be isolated from any other. What you eat affects your figure, your skin, and (as you will find out later) your hair and even your nails. How clean you are determines how smooth your skin will be and also how glossy your hair will gleam. In beauty, as in geometry, everything correlates.

In the long run, it is a good thing to have all of your bodily functions so intertwined. It makes your beauty program so much easier. In a sense you are killing several birds with one stone. A salad does a good turn for your face as well as your figure—daily death-to-dirt scrubbing removes grime as well as stimulating circulation.

In actuality, then, beauty is lots more than skin deep. Beauty is as deep as you are. Beauty is all of you, your face, your figure, your skin. More than any other part, though, your skin will be the barometer of your beauty weather. It will tell you how well you are keeping to a beauty schedule. A broken-out complexion is a sure sign that you have slipped up somewhere. It is an indication that you have eaten too many sweets or skimmed on cleanliness. Remember to be diligent in your daily habits, and your reward will be a smooth, silken complexion (and, not incidentally, a fine face and figure).

Hair



"I can't do a thing with it."

Beautiful hair is about the most important thing a girl has. Whether it be blond, brunette or red, pretty hair can always overcome the handicap of a not-so-pretty face. Unhappily, I must state, the reverse is just as true: unattractive hair can make even the prettiest face seem dull and unattractive. Your hair can make you or break you.

Hair can do all this because hair is what we remember most about a person. How many times have you described a friend as being "that attractive blonde" or that "adorable redhead"? How many times have you observed that the first thing you notice about strangers is the way they wear their hair? How many times have you been astonished to discover that what seems like an overnight metamorphosis in some friend is simply the result of a change of hair-do?

Because hair is so all-important, no teen-ager should ever let herself get down in the dumps about her own crop. No

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teen-ager should ever exclaim, "But honestly, I can't do a thing with it!" The truth is that you can do everything with it. Hair is the most manageable attribute that you have.

Hair, unlike a nose or a mouth, can be changed. Hair can be grown or cut. Hair can be curled or left uncurled. It can be pinned up in a topknot or turned loose to the four winds. Hair can be almost anything you want it to be.

The reason I insist that hair can do and be all these things is because I know it can. Hair that is well treated is like a talented fashion model—it responds to direction. In one mood it can look casual, in another it can look chic and sophisticated. As you change your moods, you can change your hair to fit. In fact, you do. You rarely wear your hair to a dance the same way you wear it to a beach picnic or a tennis match.

However, there is unfortunately one pitfall in regard to the maneuverability of hair. You really cannot do anything with lifeless hair. Badly kept, dull hair will not respond to direction no matter how long you fuss with it, pin it up, or take it down. For all the good you accomplish in setting it, you might as well have spent the time in a movie. To be manageable (and beautiful), hair must be healthy.

To be healthy, hair must first of all stem from a healthy body. Here again what you eat affects you, for if you are run down or missing on your vitamin quota, your hair will show it. Have you ever noticed how limp the hair of sick people becomes? Their lack of vitality is immediately reflected in their hair. And have you noted, too, that as a sick person regains his or her health, the hair begins to get back its sheen and gloss as well?

Therefore keep constantly in mind the necessity of eating your daily food requirements. Keep up your supply of nutrients and vitamins so that your physical condition is tiptop.

But food alone will not make healthy hair. To be fully healthy, hair must also be clean. Dirty hair not only looks unattractive, it behaves unattractively. It falls in greasy strands

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and refuses to hold a wave. Further, dirty hair means a dirty scalp, and a dirty scalp means dandruff.

Dandruff is not only a most unpleasant condition to look at; it is also harmful to the hair. It indicates an uncared-for scalp, and one that is not giving the hair roots their proper nourishment. When dandruff scales start to sprinkle your coat collar, it follows that something is amiss with the scalp.

Dandruff can and ought to be corrected. A bad case of dandruff can cause the skin to break out and wreck an otherwise attractive complexion. Dandruff also can ruin a well-coifed head of hair. Think of the torture it must be for the boy dancing with you, who must look down on a part that lays bare a scaling scalp.



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To get rid of dandruff, set yourself a routine. Wash your hair often with a shampoo designed to combat dandruff (ask your druggist to recommend a good one) and brush your hair vigorously, being careful to get the bristles well down into the roots.

Brushing is essential for beautiful hair. Not just lackadaisical brushing, but good stiff get-in-there-and-dig brushing. Brushing stimulates the scalp, encourages good circulation of the blood to the hair roots (which makes for well-nourished hair) and picks up loose dirt that dulls the color of the hair. A good brushing job should leave the scalp feeling tingly.

To be adequately brushed, hair should be stroked at least one hundred times each night. A good rule is to brush until your arm gets tired. Put your head down and start with the brush at the roots of the hair and then follow the hair down to the tips with clean firm strokes.

Combing never replaces brushing. Do not think that because you comb your hair frequently you can get away with a few swipes of the hairbrush. Not for a minute. Combing merely puts the hair in place; it does not give glow and gloss to the hair, as a brush does. You should of course comb your hair in order to keep it well groomed. But combing should be thought of as a finishing touch, not as a basic beauty aid.

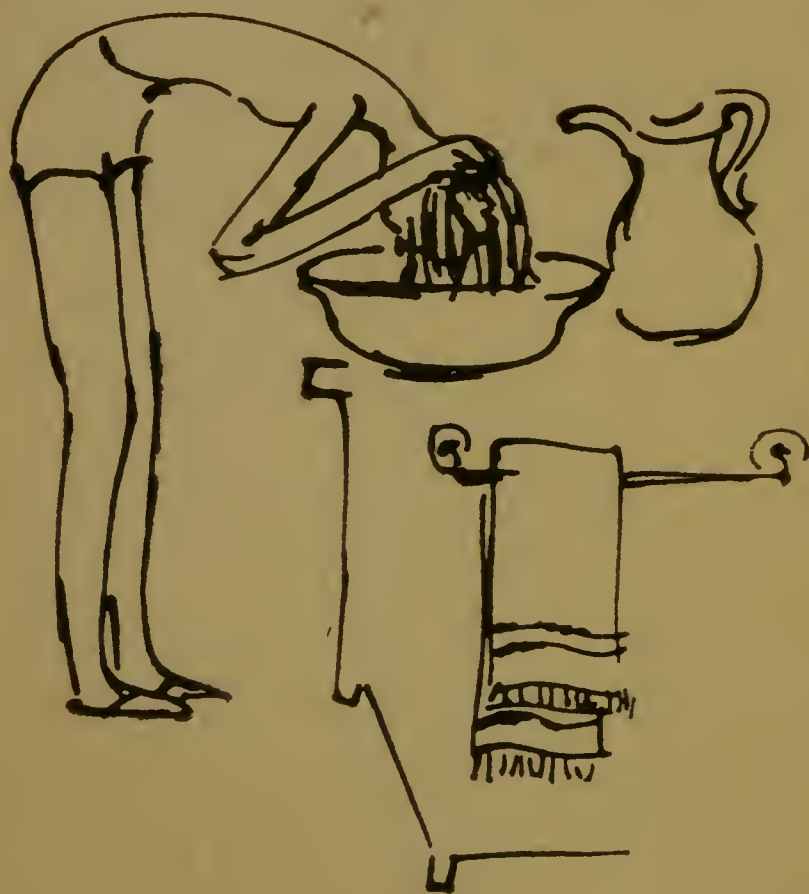
There are two important rules to remember about combing and brushing. One is just plain good manners, and that is never to comb or brush your hair in a public place. The second rule is designed to promote hair health: never borrow or lend your comb and brush. Dirty objects can transfer dandruff from one head to another. A broken comb, one with missing teeth, can cause ends to split. Therefore, in view of these hazards, it is far better to keep your own things to yourself and be personally responsible in seeing that they are kept clean and in first-rate condition.

Shampooing your comb and brush is just as important as shampooing your hair. Do both frequently; if anything, sham-

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poo your comb and brush more often than your hair. Dirty combs and brushes applied to clean hair nullify all the good work of a recent shampoo.

When it comes to shampooing your own hair, plan to save at least one night a week for the job. Most teens prefer Thursday night because it puts their hair in shape for the weekend. Some teens may even want to do their hair more often,



particularly if it is inclined to be oily. Doing your own hair will save money, so that when you really want a professional beauty parlor job, you will have the cash on hand to pay for it.

In between your beauty parlor trips, you can keep your hair in shape by brushing and shampooing. Shampoo your hair regularly with a good shampoo, one that agrees with your hair—an oily hair needs a drying shampoo, a dry head of hair needs a castile-type shampoo. Do use a good shampoo; do not use an ordinary cake of bath soap. It is almost impossible to make bath soap dissolve completely into lather,

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and the chances are that it will not rinse out well. A residue will remain on the hair that will dull its shine and make it sticky to the touch. Well-rinsed hair should squeak.

It is not difficult to do a professional shampoo at home. It merely takes a bit of organization. Before you start, make certain that you have all the necessary equipment: shampoo, hot water and a clean towel.

Begin your shampoo by brushing your hair thoroughly. Then tub your head well in water, apply the shampoo, and scrub. Work up a good lather and make sure that it penetrates every square inch. Now rinse out the first lather and start afresh. With the second lathering you should have removed all the dirt. Then rinse your hair three times. With the third rinsing, you should hear the hair squeak as it runs between your fingers.

Next comes a clean towel, which you should use first to wring out the moisture from your hair and then to massage the scalp—thereby soaking up even more hard-to-get-at moisture still clinging to the hair. If possible, brush your hair dry in the sunlight. If not, at least brush it frequently during the drying process.

After the shampoo comes the setting. Indeed, for some teens setting comes every night of the week, shampoo or no, and for those who learn to do a first-rate job, the rewards will be great. Ultimately, the way your hair looks after it is taken down from the curling apparatus depends upon how skillfully it has been put up.

Setting hair well does not take professional knowledge, but it does take a little time. However, the more you do it, the more adept you become and the less time the process involves. Some girls can put up their hair (even those with short-cropped hair that involves many, many pin curls) in the time it takes most people to brush their teeth.

There is one general rule that makes hair setting a success, whether your hair be long or short: it is not advisable to set

your hair while it is wet. Wet hair that is allowed to dry during the curling process will emerge kinky and sausage-tight. A better method is to set your hair when it is dry and then to wrap your head turban-fashion, with a towel that has been wrung out in very hot water. The steam from the towel will penetrate the rolled-up curls and dampen each slightly. This dampness will be sufficient to give each curl the required amount of moisture to make it set, but not so much that the curl is drowned.

Let the towel turban remain on your head for five minutes. Then remove it, and put a net around your head to hold the curls in place. Allow your hair about fifteen minutes' time to dry out completely. When you unfurl your curls, lo and behold, you will discover that your hair is soft and delicate, not frizzed like a South Sea Islander's. This curl, by the way, will withstand any amount of brushing. Don't be afraid to attack your hair after it has been set. Curl will not come out if it has been properly set and if the hair is truly dry.

While this rule for dry-setting holds for any length of hair, it is true that different lengths of hair do demand slightly different curling techniques. Short hair cannot be set in the same way as long hair. If you change your hair length, then you must also change your setting technique.

If your hair is long (to your shoulders), the best way to set it is with rag curlers. These, unlike metal ones, will not split the ends, and they are lots more comfortable to sleep on. To give the rag, which by its very nature is rather limp, additional firmness, first fold it lengthwise over a twice folded facial tissue. Then place the rag lengthwise across the end of the strand of hair to be curled and roll up the hair in it. Hold it in place by tying the two ends of the rag together. For most teens, two rags at each side and two in the back are sufficient.

If your hair is short, on the other hand, rag curlers will not do the trick. Short hair needs to be curled in very small sections, each section no more than a wisp or two. Roll each wisp

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over your finger and secure it with a metal clip or hairpin. Make certain that you put in enough pins to hold each curl in position. By putting a hair net over the whole business, you can reduce the chances of a curl slipping out of place.

When you have become really expert at putting up your own hair, you may want to try a home permanent. I would not advise you to try one if you are all thumbs with your tresses, because it is too easy to bungle the job. A home permanent is based on one's ability to handle hair with ease. But many teens with the practice and experience of doing their own hair day after day should have all the skill required.

If you decide to try a home permanent, read all the directions carefully and follow each to the letter. Do not try any short cuts of your own. Best of all, give yourself a home permanent over a weekend, when you have time to take pains.

About the only thing a teen cannot do well by herself is



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to cut her own hair. Cutting and shaping takes professional know-how. There is a great deal more to it than hacking with scissors or a razor. Unless you have an uncanny knowledge of what you are doing with your hands at the back of your head when you can't see them you had better leave the cutting to a professional.

Basic to any good-looking coiffure is a well cut, well shaped head of hair. It is almost impossible to set hair well if it is unevenly trimmed or too thick and bushy. With the pennies you save by doing your own shampoos and settings, you can afford to have your hair cut at a beauty parlor. If your hair is short, you need to have it shaped at least once a month. If your hair is long, you can wait longer, but not so long that it gets out of kilter and straggly about the edges.

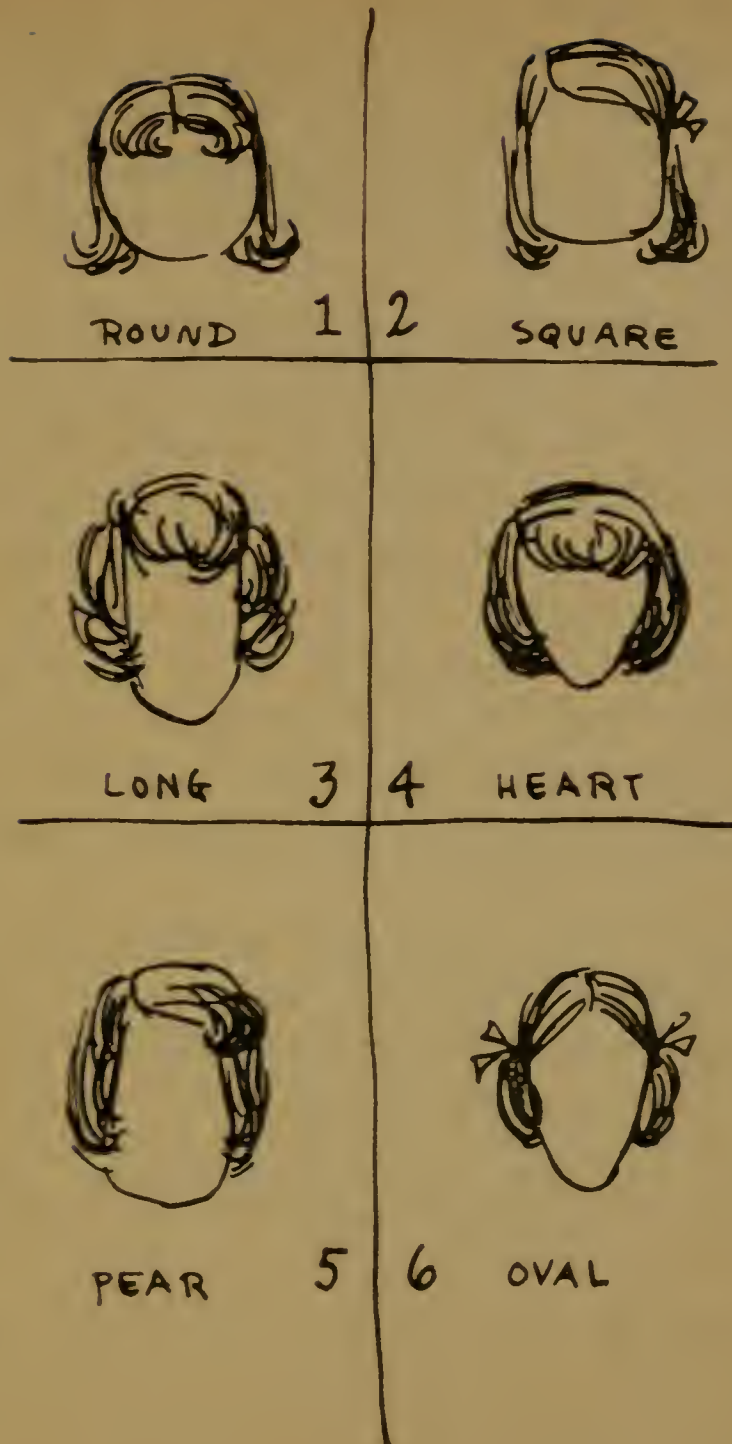
Now that you have patiently borne with me while I discussed all the things you need to know in order to keep your hair healthy and in good condition, you will want to ask, "But how should I wear my hair?" Unfortunately, that is a question for which I have no general rule. There is no one all-becoming hair style. Every girl needs to wear her hair the way that suits her best. By experiment she usually finds her own best style.

Still there are a few guideposts that beauticians and hair stylists have devised for choosing the most flattering hair style. These guideposts are based on the assumption that the oval face is the most beautiful, and in consequence the hair should be so arranged as to make every face seem to be oval.

Aside from the admired classic oval face, there are five other types of faces. They are:

1. The round.
2. The square.
3. The long and narrow.
4. The heart (wide at forehead, narrow at chin).
5. The pear (narrow at forehead, wide at jaw).

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The teen with the round face needs to give an illusion of length. Her hair then should be styled with interest at the top. The sides should be kept smooth and her hair brushed away from her face. The simpler the hair style, the better. Too sweet curls look babyish.

The teen with the square face needs to soften her somewhat severe and angular lines. A short bang or flip at the fore-

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head is a flattering touch. Hair that is short and brushed away from the temples and curled behind the eartips looks well. She should never have her hair cut so that it just comes to the angle of the jaw. Long hair rolled under in a page-boy and kept behind the ears, or short hair smoothed flat at the sides should suit her best.

The teen with the long and narrow face needs to give herself more width. She should always have her hair softly waved, as severely cut straight hair will tend to emphasize her long face. In-between lengths are the best, and a bang over the forehead will shorten the distance between hairline and jaw.

The teen with the heart-shaped face needs to give more width to her jaw. She should try to wear her hair in such a way that fullness fills out her jawline with the hair covering the ears. Again a soft bang at the forehead will help to mask the width.

The teen with the pear-shaped face needs to make more of her forehead, less of her jaw. She can give width on top by giving herself a flip of hair, like half a bang, or dipping the hair gently at one side. She should keep the interest to the top and have her hair at the bottom short enough to curl just slightly over the edges of the jaw, masking some of the width.

The teen with the oval face may do as she pleases. Long, short, or in-between, she can go the way she wants. Because she has so many possibilities, she should try to keep herself in the forefront of fashion, trying out each new hair style as it comes along.

Teens with other than oval faces, however, need not feel that they cannot change with the fashions. Because the rules say add width, or give an illusion of length, there is no reason to stick to them too rigidly. Many girls have flaunted all the rules with great success. However, if you do it, make sure you are doing it for the best.

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The most successful time to experiment with your hair is when it is being shampooed. Hair that is stiff with lather can be twisted and turned like molasses taffy. The next time your hair is washed, before you rinse out the lather, spend five minutes in front of your mirror, arranging it in new positions. You might very well discover a much more exciting way to wear your hair. Never be afraid to experiment. If you cut your hair, it can always grow back. If you curl it, you can always uncurl it again. As long as you have hair, you need never feel that anything you do is irredeemable.

Most important of all, don't let yourself become a fuddy-duddy about fashion. Don't stick to a pompadour when it has gone out of style. Don't keep on wearing your hair the same old way, when the passé styles make you look old hat. Don't throw caution to the winds, of course, but do discover that you can stick to the basic hairstyle guideposts and still change your hair when you want to. Remember that a pompadour adds height, but so does a flipped-up bang. In hair, as in anything else, there is always more than one way to skin a cat.

The real secret of lovely hair is sleekness. Hair that is soft, gleaming, shaped, and shining will never go out of date. Fancy bits of business like spit curls and one-inch bobs may come and go, but well-groomed hair will stay forever. If you keep your hair healthy, if you change the style often enough, you can count on it that you will be known as a girl with beautiful hair.

Makeup



"Nothing I do ever seems to make me look any better."

There is nothing so discouraging as spending a lot of time fussing around with your face and then feeling when you have finished that nothing has been accomplished. I know how grim that feeling can be. It took me some time before I got the knack of making myself up well. In the process of trial and error I discovered this fact: a good deal of the success in makeup comes from first knowing what and then knowing how to make up.

What to make up is the first problem. Some of us make up too much of our faces. Others don't make up enough. Finding the happy medium is the problem. Even when that happy medium has been established, we still have the problem of how, and that's where most of us fall down. For my part, I think that the answer to the question of how-to lies in the phrase "keep a straight face." That is, put your makeup

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on neatly and evenly. Don't be satisfied until you have a perfect job. A pretty mouth turned topsy-turvy by a hasty application of lipstick is no credit to anybody's face.

Many of the problems about makeup stem from the fact that nobody ever told you how to go about it. From that blissful day when your mother told you it was all right to wear a little lipstick to that big party until now, you have been going along in a kind of hit-or-miss fashion. Well, this is the time to get down to the basic fundamentals and learn what's what about makeup. It won't take long.

One of the first things to learn is that you must never let your makeup look obvious. First and foremost, makeup should look natural, not artificial. That means that you have to be artful about your artifice—and that's where the little tricks come in. Some of these tricks will seem time-consuming and some too picayune to bother about, but they are all important to the final, happy result. Just wait and see.

One of the most important points is the color powder you choose. Powder should match the color of your skin; it should be neither darker nor lighter. One of the best investments you can make is to have your powder individually blended to your skin tone. Thus, as your skin color changes, as it becomes tanned in summer or paler in winter, the color of your powder can change with it.

If you do not have your powder blended, then be careful to choose carefully from the numerous kinds available. Get as close a match to your skin as possible. Do not make the mistake of thinking that a pale pinky powder over an olive skin will make you seem all peaches and cream or that a dark powder over a fair skin will make you look tanned. You won't get the effect. What you will get is the rather untidy result of wearing a sheer white organdy dress over a black slip or vice versa. Don't forget that your skin color is your own—part of nature's individual plan for you—so take it the way you find it and make the most of it.

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The powder of your selection should be applied with a clean puff—a new one every day. To make sure that you have a constant supply on hand, buy those inexpensive little packages that contain a dozen or so of the small puffs designed specifically to be discarded after one use. In a pinch, clean cotton will do the trick, but if you use it be careful to remove any fuzz it may leave on the skin.

Puff your powder on oh so sparingly, and then brush off the excess. Never have your powder look as though you dunked your head in the box. If possible, work under a strong light so that you can see what you are doing. That way you will make certain to powder well up into the hairline and down into the area of the neck and ears. Don't leave any high-water marks.

The purpose of powder is to give the skin a smooth, even surface, to dull shine and to disguise rough bumps. Powder well applied will make your complexion seem luminous. Essentially, powder does not put color in your cheeks. That is the function of rouge. However, few teen-agers need to add color, for their skins have a glowing light of their own derived from an active outdoor life.

I personally don't advise rouge for teens, but if there are

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some who feel that they are utterly washed out without it, then a very little bit high on the cheekbone and with the outlines blended well is permissible. But for Heaven's sake use only a little. Rouge goes a long way. Proms and parties, where you will be looked at under artificial light, are the best occasions to try out rouge (if you must), for the strong unnatural lighting will soften the coloring.

Select a shade of lipstick which blends well with your natural coloring. Steer away from theatrical oranges and purples. The more natural-looking pink and red tones are best for you. Look like yourself!

When it comes to applying lipstick, use a brush. A brush will more accurately define the lip edges, and once you get the hang of it, it is easier to wield than the blunt end of a lipstick. Use the brush to draw the outlines of your mouth and the blunt stick to fill in the rest.

Now, you ask, what outline should I draw? Generally speaking, one should follow the natural curves of the mouth, but some improvements can be made on nature. Most mouths can be divided into the four following classifications:

1. The wide, full.
2. The small bow.



3. The long, thin.
4. The full under or upper lip.

Starting with any one of these outlines, a girl can make her mouth over to a more becoming shape. The girl with a wide, full mouth should use her brush to draw an outline somewhat smaller than the natural outline. The girl with a small bow (since the small bow went out of fashion with Clara Bow, who was a famous beauty before your time) should enlarge the natural outline, particularly as she goes toward the tapering points. The girl with the long, thin mouth should increase the width of her mouth at the center, and the girl with a full under (or upper) lip should decrease the size of the larger lip and increase the smaller one to bring both into balance. All this, my friends, is possible with a lip brush.

One further point about applying lipstick that many teens (and many adults) don't realize is that lipstick should not be used in the very corners of the mouth. If so used, it will smear. Instead draw your outline not quite to the corner and then stop. Another trick to prevent smearing or caking is to dust your lips with powder before putting on lipstick and then, after applying it, blot your mouth well with tissue.

Even if you learn to make your mouth the most enticing one possible, it will profit you little unless you take care of

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your teeth. A well made-up mouth should be a frame for your teeth; it should call attention to their whiteness and their gleam. To keep your teeth white and gleaming, brush them at least twice every day. The best time to brush is before and after meals, which would mean, if you discount lunch, four times a day. This may seem like a lot of times, but the results are worth it. If you don't feel that you can stick to such a conscientious schedule, try to remember to give your teeth a good brushing once every morning and once every night. At the same time, rinse your mouth with a good mouth-wash. This practice will keep your mouth fresh and clean, destroy particles of food that may cause cavities, and make your breath sweet and pleasant.

A trip to the dentist twice a year is a must. The dentist, as a specialist, will be able to take care of any problems that may pop up from time to time and so prevent you from having serious difficulties. By postponing your visit you gain nothing but the possibility of a very large toothache. A beautiful smile is a necessary attribute to beauty, so if you want to look like a cover girl you've got to look after your teeth.

Eyes, like teeth, have to last you a lifetime, so take good care of them. If you need glasses, wear glasses. The old prejudice about girls with glasses being unattractive has long since passed away. In fact, glasses nowadays are so nicely designed—in a variety of shapes with frames of various colors—that I



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know girls who don't wear glasses who envy girls who do.

As to making up your eyes, don't. Young eyes need no enhancement. They have their own sparkle and flashes of fire, so why bury them under gobs of goo? Mascara and eyebrow pencil, like rouge, are artifices best left to others. Teen-agers who come to school with colored blobs above each eyelid look plain silly.

If you are going somewhere extra special, a big prom perhaps, and you feel that you just have to look glamorous, then try a little Vaseline or cream on each eyelid. Just this little touch will bring out all you need to give your eyes a triumphant twinkle. But no goo. And for that special prom, all your eyebrows need is a bit of combing to make them lie flat. The few stray hairs that fall out of line may be tweezed out with a tweezer. Just the few stray hairs, though, not the whole eyebrow.

To review, then, what any teen-ager needs to keep a straight face, we find that the following are all that are really necessary for makeup: powder, lipstick, and for evening a bit of rouge and a bit of Vaseline or cream. These simple ingredients, used with skill, will do the work and do it well. Above all, remember that each and every one of these ingredients must be removed from the face every day. Every time you make up afresh you should start with a clean face. New makeup should never go on top of old. It not only looks stiff and caky, but it also seals up pores and encourages blackheads and skin eruptions.

Just as no teen-ager is ever stuck with the face she was born with, in view of the ways she has to make up her features to their best advantage, so no teen is ever stuck with the hands she was born with. Well-cared-for hands, be they long and thin, short and broad, or in-between can be beautiful.

The first requisite for pretty hands is that they be kept soft and smooth. Use hand lotion at least once a day. Better still, use hand lotion every time you wash your hands, to replace

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the oils that the soap and water have removed. If your hands are particularly rough and chapped, carry a small bottle of lotion around with you to use at odd moments during the day.

A weekly manicure performed every Thursday night when you shampoo your hair, will, if well done, be sufficient. Weekly care of the hands is important because neatly trimmed nails, gently tapered, can go a long way toward making a hand look attractive. Nails are the focal point of the hand, so give them your attention.

To keep your nails strong and flexible so that they can be filed into becoming shape with all ten of them more or less equal in length—not nine talons and one stub—be sure to eat leafy green vegetables and drink lots of milk. Nails, like hair, are alive. They are not dead structures that have been tacked on to your body as an afterthought. Keep them healthy with proper diet and proper care.

The Thursday night routine—I choose Thursday night because that is generally the night you choose to wash your hair—should encompass all the necessities of good hand care. First wash your hands to get them clean; if they are really grimy, use a brush to get out every bit of dirt. Make certain to get at the dirt beneath the nails, too.

Next, file your nails. Trim away rough edges. Use an emery board for this, since a metal file is too harsh and tends to split the nail ends. Don't file too deeply at the corners. Nails should be rounded curves; they should not describe a gothic arch.

When your nails are filed to satisfaction, take a cuticle stick and cuticle remover and gently push back the cuticle. Do not cut it. Cuticle will respond to treatment, and if weekly care is given it will not overstep its bounds.

When your nails are filed and the cuticle softened, you are ready to put on the nail base, a clear lacquer that prepares the way for the polish. Cover the whole nail with the base and let it dry thoroughly before you start the polish.

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After the base has dried, the next step is to apply the first coat of polish. Cover the whole nail; it is easier than trying to describe an accurate curve around the moon. When the first coat dries, apply the second. To make the polish last, cover a fingertip of the free hand with a bit of tissue and remove the very edge of polish from the nail. In this way the polish will not be chipped by constant contact with hard surfaces. On top of the last (second) coat of polish goes the top coat, a clear lacquer like the base, which protects the polish.

The secret of a good manicure is the careful following out of each of these procedures. Most important of all is to let each coat dry. Do not use your hand until you are certain that each nail is dry; otherwise the still sticky polish will pick up the imprints of the things you touch. Nail polish, if applied this way, should last out the week. If one finger does chip, you can do an emergency touch-up. But if more than one fingernail chips, start the whole process from the beginning. Nothing looks more patched up than touched-over nails.

In choosing your polish colors, keep in mind the lipsticks you use most often. Polish and lipstick need not match but they should harmonize. Pink polish with tangerine lipstick is



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an out-and-out horror. As with lipstick, choose polish colors from the real reds and lively pinks; leave to others the passionate purples.

Remember that it is daily care as well as weekly care that keeps your hands in condition. Keep your hands clean every day. Always have an emery board handy to file down rough snags and a nail scissors to cut away a hangnail before you get impatient and pull and bite at it.

A hint for hand care that I can recommend is the use of a pumice to smooth down calluses. Many teens are bothered with a bump on their middle finger, which is caused by the pressure of a pencil. This school girl's badge can be rubbed down with a pumice when your hands are wet. With attention to little details such as these, you can have hands you will be proud of, so that when you want to show off your class ring or, better still, *his* class ring, you can do it with pride.

Feet as well as hands deserve care. In the summer espe-

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cially they need some sort of attention for they are very much in view. Cut your toenails straight across and keep them short. Long nails cause stocking runs. If you wish, polish your toenails, matching the color to your hands. A bit of baby oil used daily at the back of your heel will prevent roughness caused by constant rubbing against your shoe.

And from head to toe, that's all there is to makeup. It is really very easy; all that is required is know-how, which comes with practice. If you don't succeed the first time, try again and again.

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Modeling Tricks



"See that model. Gee, I wish I looked like that."

Did you ever watch a magician pull a rabbit out of a hat or make a dollar bill disappear? If you have, you've marveled how he ever managed to do it. Then, later, when someone explained to you how the trick was done, you ceased to marvel; the mystery became commonplace. The very same thing applies to models. When you come to understand the aces that a model holds up her sleeve, you cease to wonder why she is so beautiful and begin to see how you too can be a beauty.

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Not like this.



But like this.

There are tricks in modeling, just as there are tricks in magic-making. In fact, there is a great deal of similarity between magicians and models, because both have a wonderful degree of control over their muscles. It is the magician's muscle control that enables him to make a coin disappear, and it is a model's control of her muscles that makes her look so straight and tall.

You never see a model slouch, you never see a model with her fanny poked out or her chin resting on her breastbone. A model knows that good posture is basic to a good figure, and

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that a good carriage goes hand in hand with a good posture. Not even the most perfect figure from the point of view of the tape measure can look well if it is slumped in the mid-section and thrust out of joint at the hip.

To look your best you must get in the habit of standing tall—all in one line. Pull up from the top of your head. Tuck your fanny under and get your hips in line. Keep your chest high and your tummy in. Someone once told me to stand as if I wore a beautiful jewel that I wanted to show off at my bosom, and I think perhaps it is the best advice I can pass on to you.

One of the worst faults most of us have is that we do not stand up. Even when we are in a vertical position in relation to the ground, we still tend to sit down. Our rib cages are slumped into our waistline and our shoulders are bent forward. One way to correct this habit is to concentrate on your rib cage.

Think about it and try to consciously pull it up out of your waistline. A deep breath will show you how much you can bring your whole chest area up into the air. Even if you could, you wouldn't have to hold your breath all the time in order to achieve good posture, but a deep breath every now and then is a good idea. It will help pull you into line.

Many teens seem to walk head first into everything—that is to say, they lead with their chin. This aggressive attitude comes from standing with the head jugged forward, shoulders slumped, and eyes focused on the ground. To correct this, bring your shoulders back, hold your neck straight, and let your chin fall into place so that it is directly above your breastbone. Keep your eyes straight ahead; you don't have to look after your feet, they'll take care of themselves. It won't hurt a bit if, in the beginning, you carry this position to West Point extremes until you get the feel of what it is really like to stand tall.

How you stand greatly influences how you walk. It may

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seem like a little thing, but an ungainly walk can be the ruin of even the most attractive girl. You'll realize this when you think how often comedians use a person's walk to characterize humor. Mimics who mock shuffling gaits, knock-kneed and pigeon-toed walks, are funny on the stage, but if you walk that way in real life you'll come to grief. Look to your own walk and see how it would bear up under criticism.

Further, if only because clothes look well on girls who stand and walk well, you will want to practice good walking. A model works on her walk constantly, because she knows that to show off a design to its best advantage she has to move her body gracefully.

This is the way a model walks. Her feet are pointed straight ahead—toes neither in nor out. She moves her leg from the

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hip in a swinging stride and puts her heel down first. Each time she takes a step she picks up her feet; she does not just push them along. She holds her weight high and puts her feet down lightly, not as if they were bearing the full load of her body.

To walk gracefully one must move the leg in one piece. The movement should start at the point where the leg is joined to the hip and continue in an unbroken line to the ankle. In that way the leg moves forward in one sweeping movement, instead of propelling itself by a series of awkward disjointed jerks. These jerks you sometimes see come from bending the knee as you walk and actually using the movement as the point from which the forward movement begins.



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Get in the habit of moving your leg from the hip—if you've ever studied modern dance, you'll know the feeling it gives, the sensation of fluid movement.

Some of you may have found this insistence of mine on how you stand and walk rather silly and tedious. I hope you won't think so when I point out to you that your posture and carriage greatly bear on how well you dance. A girl who stands with a sway back all day long is not magically going to change and be erect on the dance floor. Oh, no; her fanny will be just as outstanding—and what's more, it may be even worse, since her back is bent slightly more than normal as she leans against her partner. A girl who shuffles her feet along school corridors and city pavements will still shuffle every bit as much on the dance floor; moreover, she'll probably shuffle right on the long suffering toes of her partner. To be light on your feet, you have to pick your feet up and put them down again in a definite, precise movement.



Give some thought to how you look when you are dancing. After all, what the stag line sees of you is your posture—your face is temporarily hidden in the crook of your partner's arm. It is your back that is on display—plus the way you hold yourself. If you're sagging in the middle and dispiritedly moving along, you won't be a pretty sight from the sidelines. So the next time you get up to dance, pull in those tummy

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muscles, tuck in your fanny, pull up your rib cage, and then dance. If you keep your arm lightly on your partner's shoulder and your head high, you'll look as light as a thistledown, be you five feet one or five feet eleven.

Right now is as good a time as any to banish a misconception that many tall girls have. They believe that they can camouflage their height by slumping. Well, it is just not true. If you are tall, you'll still look tall if you slump, and you'll be awkward besides. There is nothing to be done about height except to wear it well. Stand up to your full number of inches and be proud that you can see over the crowd. Tall girls are blessed with their height, for they and they alone can wear the extremes of fashion. Most models are tall; they have to be in order to show off complicated clothes.

If most of the boys you know are unfortunately shorter than you, you won't get down to their level by slumping, so what's the use trying and ruining your appearance in the process? Chances are that in time you'll find a man as tall as you, and in the meantime make the best of it. Be consoled by the fact that the long-legged gal is the gal most often selected as the typical American beauty.

More than medium-sized girls and short ones, tall girls understand the importance of shoes. They know the difference it makes to wear a pair of flats or a pair of heels. In the main, it is better for everyone, short or tall, to wear flats during the day. They give your feet the proper support and good balance. Good balance is a necessary part of graceful movement—as you realized, perhaps, the first time you tried on ice skates and found that your balance depended on two thin blades.

In choosing your flats don't get too low down. Do be careful to select those with a little heel. Absolutely flat shoes do not give the foot sufficient support, with the result that your heel tends to turn inward and your whole foot is thrown out

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of line. Ballet slippers were designed for ballerinas to dance in, not to walk in.

At the opposite end of the scale, when buying your party slippers don't go to the other extreme and buy the spindliest heel you can find. Very few people can balance on such precarious pinpoints. Keep your heel height a happy medium, about half-inch heels for flats and anywhere from two to two and a half for good pumps.

If you are unaccustomed to wearing a heel, even the most moderate kind, try out your new heels before appearing at a party. Nothing looks quite so ridiculous as a girl mincing about in a pair of heels which she has not yet learned how to handle. Remember that your balance changes with your heel height, so be sure you know how to make the adjustment before you soar out on your next date.



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One of the most important things for any teen to realize is that she is always on display—except in the privacy of her own bedroom. That is why you should practice your posture, your walk, and even how to handle your heels. You are being looked at by somebody every time you walk down the street, twirl on the dance floor, or drink a Coke at the drugstore. Therefore, keep your muscles in trim and your body in line so that you need never fear how you look.

A model learns by practice how to keep herself in line. She is not afraid to catch a glimpse of herself in a store mirror, because she knows that she is standing tall and walking freely. You can tell from the way she moves that she knows what she is about. A model has reached the point where she has so disciplined her muscles that they behave the way they ought to without having to be constantly reminded.

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If you've ever watched a model in repose, you'll notice that she stands with one foot at a right angle to the other, rather like a ballet dancer. She takes this pose so often before the camera that it becomes natural to her. It would be well if it became natural to you, for it is one of the most flattering and comfortable ways to stand.

The reason that this particular pose has been selected out of all others is that it throws the body into profile. The camera, you know, adds ten pounds to a figure, and therefore the less body you show to it, the less it has to work with. Thus a



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trained model knows how to stand three-quarter view, hips in profile and shoulders swung forward.

These are good hints to bear in mind when you are having your picture taken. If you remember just a few of them you'll never have reason to regret a snapshot. The awful part of snapshots usually is that the ones we like least turn out to be the ones people save, so, if you're guided by these suggestions, you'll reduce your chances of having unflattering pictures of you in public view.

One of the cardinal rules of posing for a picture is to re-



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member that whatever is nearest the camera will photograph the largest. If you are snapped on the beach with your legs and feet pointing straight on, your big toe will look as large as your head. If you put out your hand toward the camera, like a policeman directing traffic, your hand will seem as large as your torso.

Of all the parts of the body, hands are usually the hardest to control when posing for a picture. Often the best thing to do with them is to lose them—that is, put them behind your back or in some way get them out of the picture. You can put them at your waist with your elbows akimbo if you choose. It takes a great deal of skill to manage hands well—actresses are often noted for the way they use their hands—but ordinary human beings seem to get tangled in them, with too many fluttery gestures. So unless you know what to do with your hands, the best thing to do is nothing.

Next to hands, legs are most difficult to tuck away neatly. Especially in beach snapshots, they seem to extend from the body in alarming proportions. If you are having a picture taken at the beach, get your legs in profile with your knees slightly bent. If you want your face turned toward the camera, keep your legs to the side, but turn your shoulders full on. This will give a full view of your face, but keep your legs in proportion. Lying, standing or sitting, always try to keep your legs together, not sprawled apart.

Thinking about all these things at once before the camera goes click is not easy to do. A model learns how to do it fast because she has to do it often. But any girl can learn to do it too with a little practice. It is a valuable lesson in muscle control. If you doubt it, just try holding any pose you fancy for a half a minute—not so easy as it sounds, is it?

Learning how to make your body move the way you want it to and make it stay that way is good training for coordination. And muscular coordination is something that will stand you in good stead all your life. Coordination counts—in the

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field of sports, on the dance floor, and even in the business of having your picture taken.

One of the most-looked-at pictures any teen has taken is the picture for her school yearbook. This picture need not ever cause any qualms if you give some thought to it. Remember all the little things I have been pointing out in this chapter and you'll make a pretty finished print.

Keep in mind that an absolutely flat full-face view is not flattering. Slightly three-quarters to full profile will do more for your features. Your photographer will be aware of all this, of course, and pose you accordingly. So do what he says without quibbling.

To a photography appointment wear a white tailored blouse (unless your school has a prescribed uniform). Wear no jewelry, except perhaps a strand of pearls. As to makeup, wear lipstick and a bit of powder—take your photographer's advice as to how much to put on. Above all, do not change your hair style before your appointment—such experiments may turn out too disastrous, and you don't want to go down in history looking like a freak. Do go to your appointment with your hair arranged neatly, clean, and well combed.



Good Grooming

"If only she weren't so sloppy."

This remark uttered ruefully or indignantly has caused the downfall of many an attractive teen-ager. Girls whisper about it behind her back. Boys mutter about it in their locker rooms. The word gets around and dates come few and far between. And the pity of it is that such unpleasant ostracism is easily preventable. No girl need be pushed out of the social swim simply because she is too lazy to look after herself.

It's no joke that you can't be too careful about your personal habits. When it comes right down to the facts of the case, nothing can beat day-to-day attention to details. As a model, I realize how true this is. Nobody wants to book a girl with dirty fingernails or a torn blouse. And certainly nobody

GOOD GROOMING

wants to work with a model who stints on bathing and doesn't use a deodorant.

When you were a child it was all very well to skip your daily bath. It was a cute trick. But now that you are in your teens, such actions are no longer cute. They're tiresome. A dirty child will be excused, a dirty teen-ager never. Even if she is wearing the most expensive clothes, no teen can look alluring if her hair is badly combed, her nails grimy, her blouse spotted and her body generally unwashed.

A daily bath or shower should be the minimum for everyone. When you are planning to go out on a date, a second tub or shower should be taken. In the summer two baths a day are not excessive. Remember, too, that the tub is not a thing to hop in and out of. Plan instead to spend some time there once you're in. Soap thoroughly and really get the dirt off. Be sure also to remove all the soap and to dry yourself thoroughly from head to toe—and between the toes.

After every bath you should use a good deodorant. There is no time of year when this precaution should be omitted. In summer the heat makes it essential, as everybody perspires freely. The rest of the year the body gives off enough perspiration to justify a deodorant, particularly in winter, when hot houses and woolen clothing join forces. Remember, too, that woolens and sweaters should be cleaned often to remove any odor that may cling stubbornly to them.

If you perspire from nervousness, as many do, don't be alarmed, it is just a normal bodily reaction. However, if you know that you are subject to this sort of thing, be scrupulously careful. If you feel the necessity sew protective shields in your blouses and dresses. No one should ever slip up on these simple procedures. An ounce of prevention is worth a pound of cure. A date once made uncomfortable or a friend offended by your carelessness will take a long time to forget.

In addition to deodorants, you should get in the habit of using a light scent—any flower cologne will do, provided that



it is fresh and fragrant. Dab a little behind each ear and at your neckline and along the length of each arm. There is no need to fear a liberal use of it, since cologne is not perfume. Its fragrance is light and passing. Before a date, it is an especially nice touch to sprinkle your hair with a drop or two.

I can't think of a nicer compliment than that of being told, "How nice you smell." To achieve this distinction, it is necessary to get accustomed to the use of cologne and to a cologne that is right for you. Which is the right one, I cannot say. A little experimentation will decide that for you—cologne is an individual matter and you should choose one that fits you. But do experiment and do pick one out and use it in preference to a perfume which is too highly concentrated an essence to be used effectively when you are young. Perfume, if incorrectly used, has a heavy, oversweet odor, but cologne is always refreshing, always pleasant.

Next to a deodorant, daily use of a reliable mouthwash is important. I have spoken before of the importance of taking care of your teeth and I only want to emphasize the business

GOOD GROOMING

of rinsing and gargling. This is such a little thing and so easy to do, and it will forestall the possibility of bad breath. If you are meticulous in this habit, at no time need you fear that you are offending.

The necessity of using deodorants and mouth rinses is hardly disputable. They are as expected a part of daily routine as wearing shoes on the street. But when it comes to the question of to shave or not to shave, many teens find themselves in the toils of conflicting theories. Some think they should, others think they shouldn't. Some are afraid that if they do, the hairs will grow in blacker and bushier.

From the point of view of good grooming, I feel that one should shave. Even if your hair is very blond, I still am convinced that legs and underarms are sleeker and more dainty if they are clean-shaven. Furthermore, it is not true that shaving will cause the hair to grow back thicker or any darker in color. It may appear to do so, but that is only because the stubbly ends are more bristly to the touch than the fuller-grown hairs are.

If you decide on shaving, you must then determine to keep



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it up. You should shave your legs at least once a week and your underarms less often, though in the summer you should be careful to keep after them when you are wearing sleeveless dresses and bathing suits. In the summer also, you may want to shave the whole length of your leg if your hair is exceptionally dark. Otherwise you can shave just to the knee and bleach the rest.

You will never hurt yourself when shaving if you follow these simple precautions. Before you take up a razor, always lather your skin well. Make sure that all the hair is damp and



well softened. Then take the razor and shave against the grain, which means from ankle up, holding the razor firmly and pressing gently against the skin. Go slow on curves, take it easy at the anklebone and shinbone, where the skin is close to the bone. You will come out unscathed if you take time, but should you cut yourself, a bit of tissue applied to the nick will take care of the bleeding. When you finish shaving, apply hand lotion to the skin to soften it and prevent chapping and the roughening effects of exposure.

GOOD GROOMING

These few paragraphs sum up the basic requirements for personal daintiness. Cleanliness and clean-shavenness will go a long way toward making you an attractive teen-ager, but they won't go the whole way. Coupled with a clean body must be clean clothes. I can not overemphasize how necessary it is to be neat about what you wear. In fairy tales, Prince Charming may have discerned Cinderella's beauty under the soot and ashes, but the chances are against a modern young man poking through layers of dirt to find his own true love.

Tidiness in dress starts with the very first things you put on. Your underwear should be fresh and neat. You should change



it daily and have enough in supply to take care of emergencies. With nylon it is easy to keep your things up-to-date, because it dries so quickly. Even without nylon, you can still keep ahead of the game if you wash each night the things you wore during the day.

As to what to wear under what you wear over, I am firmly of the opinion that almost every teen needs a girdle, not a whaleboned iron-clad trap, but some sort of lightweight affair to control the curves. Depending on your girth, you can range all

the way from an elasticized panty girdle to a well constructed two-way-stretch job with a fabric panel for extra support.

Don't turn up your nose at the idea of wearing these modern aids to figure beauty. Today's girdle is a far cry from the cantankerous corset Grandmother wore. Nowadays a girdle is so light you scarcely know you have it on, and designers of these garments have whipped up cute little tricks that especially adapt them for young figures.

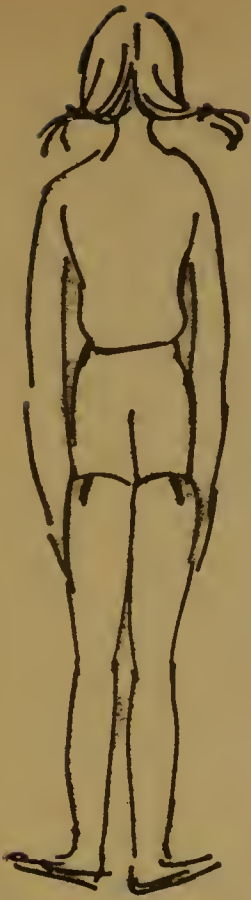
The reason I am so adamant about girdles is that I know of no other way to keep a figure well in hand. Even a teen with a trim figure needs to coax her curves a bit when it comes to wearing slim skirts and slacks. To me there is nothing more repellent than a protruding fanny or a bulging tummy marring the outline of a narrow silhouette.

So buy a girdle and try a girdle. You'll like the effect. And



NO
GIRDLE

GOOD GROOMING



TOO SMALL
GIRDLE



RIGHT
GIRDLE

remember this bit of advice: buy a girdle that fits you. There are many kinds available, all designed to do different jobs. To decide on the one that is best for you takes time. Ask the salespeople in your favorite store to give you some help. Don't be shy about it; that's why they are there.

Good fit is essential in a girdle. And no one girdle fits all teen-age types. There are those who need high waistband models to control midriff tires. There are those who need models with thigh control, those who need the support in the rear, and those who need it in front. So buy what you need and buy it in the right size. A too-tight girdle will only make you bulge all the more, and a too-loose one accomplishes nothing. A good rule to follow is to buy by your waist measurement, but if your hips are larger than your waistline by more than ten inches, then use your hip measurement as the guide.

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Just as I advise teens to wear girdles, so do I advise teens to wear bras. Your own bust development will determine what you should select. Here, as in girdles, your figure dictates what kind of bra you need. You may require only a simple bandeau, or you may need the added support of a firm underband with well-shaped cups. Whatever you need, find one that fits and then wear it. Remember also that in summer (and for party formals) you will probably need a strapless job, so don't overlook that department.

Bras and girdles come under the heading of underwear and should be laundered as often as you wear them. Girdles need special care; they should be washed only in lukewarm water, well rinsed, and dried in a towel. Do not wring them dry. Hang them to dry as you would anything else, but select a light and airy place.

Stockings are not precisely underwear. They are actually outer wear, but they demand the daily attention lavished on all lingerie in general. Rinse out new stockings before wearing. It helps strengthen threads. Always wash your stockings after each wearing. Use lukewarm water and mild soap flakes. Be careful not to snag them with rough or broken fingernails while pulling them on or off. Given good care, stockings, even the sheerest, should wear a long time.

Stockings and girdles go hand in hand because from one hangs the other. In hitching up your stockings to your garters, be careful to get your seams straight. Take care to fasten the garters at the reinforced top of the stocking, not in the sheer part beneath. Stockings should fit properly so that they don't twist about the leg and so that the reinforced top naturally meets the garter. To look sleek and slim, stockings should fit your leg like a second skin, and they will do so if you take care when you shop to select the size you wear, not the one you guess you wear.

Good fit is important in everything you wear. You probably think about it only in relation to your outer wear, but it is

GOOD GROOMING

equally essential in your underwear. A baggy slip will bungle the lines of a sleek dress or skirt. A too-long slip hitched up at the waist will make you seem thick—but even that is preferable to a slip that hangs below the hem of your skirt.

In looking for good fit in slips make sure that you have adequate room for movement without so much room that they seem ready to fall off. A slip should slide on smoothly, should not pull at the shoulders nor hang lopsided at the hem. It may seem like a small point, but remember also that color is important. All white is a good basic, but you should have a few dark ones to use with dark sheer dresses. Try to choose your slips as carefully as you do your accessories that show. If you do, you'll never slip up.

When it comes to honest-to-goodness accessories that show—hats, shoes, bags, gloves and scarves—remember to keep them clean and well pressed. Shoes should never get run down at the heel. All leather goods need to be polished—a little elbow grease and some wax will work wonders and make the leather last longer, too. White scarves, gloves, and collars—basic standbys—should always look fresh and sparkling clean. Be on the lookout for any torn seams, rips or jagged holes and repair them at once.

All good grooming means attention to details. It is the sum total of all the little things—the neat glove, the sewed-on button, the clean blouse, the freshly pressed skirt, the straight seam, the trim figure. It means looking after yourself and your clothes. It means hanging up your things when you take them off—a skirt that has lain rumpled on the closet floor all night is not going to look like a million dollars the next morning. It means using a clothes brush to remove dust and lint, and it means taking time to remove a stain with a cloth and some spot remover.

Most of all, good grooming means looking well put together. The girl who looks helter-skelter, whose colors don't match, and whose clothes are all awry is not well groomed, nor is

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the girl who is all pinned together, a perambulating pin-cushion, bristling like a porcupine at every seam. Pins are all right in their place, in an emergency, but they should be supplanted with something more permanent as soon as possible. You'll never get to be a pin-up girl if you depend on pins to keep you in your clothes.

Here is a morning check-up that you should try before you start for school.

1. Underwear—Is it clean? Does it fit?
2. Blouse or sweater—Is it clean? Does it smell fresh?
3. Skirt—Any wrinkles, any spots or stray dirt?
4. Shoes—Are they polished and are they trim at the heels?
5. Stockings or socks—Are they clean? Is the seam straight?
6. A last look, to straighten out a lock of hair, check on nose, chin, and lipstick, and you're off.



8

Clothes



"Gosh, I wish I had her clothes."

How often we envy others their clothes. We think that if we could have the same clothes, if we could afford as many, we too could look as pretty. But, truth to tell, even if a fairy godmother waved a wand and said, "So be it," chances are that what looked well on one girl would look not-so-well on the other. Individual figures present individual problems, and what is sauce for the goose ain't so for the gander.

Whether one goes by hackneyed adages or not, the matter of clothes boils down to the simple principle that one must dress to flatter oneself. Height, weight, general build, color of hair, eyes, and personality all play a part in what kind of clothes to choose.

In spite of these individual considerations, there are a few general rules to guide one. These rules stem from the fact that the eye can be fooled. By optical illusion one can make a tall girl seem shorter, a short one taller, a thin one plumper, and a plump one thinner. All this can be done by a happy arrangement of lines.

Lines are what make up the overall shape of the dress. There are wrap-around lines, slim lines, pleated lines, gored lines, diagonal lines, radiating lines. Sometimes the lines are made more obvious by use of patterned fabric, such as plaids and stripes; and sometimes attention is called to lines by applique—such as a panel of contrasting color down the front opening of a dress.

By recognizing that such lines exist in every dress, you can then choose those dresses which have lines to flatter you. If you are tall, you want to select styles that tend to cut you down. Horizontal lines are your best bet. If you are short, then look for vertical or up-and-down lines. If you are thin, try for horizontal lines (provided you are also tall) and radiating lines—the effect gained from sunburst tucking and shirring. If you are plump, you want lines that call attention to the upper part of the figure; lines that lead the eye away from hips and waistline—big collars are one answer.

With a judicious study of line goes an equally careful study of color. What colors you choose to wear can have a telling effect on how you look. To find out which colors become you, start by placing yourself in one of the following categories:

1. Brunette—fair skinned.
2. Brunette—dark skinned.
3. Blonde—fair skinned.
4. Blonde—dark skinned.
5. Medium brown—fair to dark skin.
6. Redhead—fair to dark skin.

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Note that your skin color is just as important as your hair color in determining what to wear. Too often, teens tend to overlook their skin color and think of themselves only by their hair color.

Brunettes with fair skin should play up the exquisite contrast of light and dark. They can look feminine in pastels, pale pink and blue, in dark shades like navy and deep green; and they can look ravishing in bright green and red.

Brunettes with dark skins can play exotic in tangerine tones, in reds, and in bright greens. They should be careful of yellows that tend to give their skin a sallow cast, but they can look to blues and beiges with success.

Blondes with fair skins need to accent their bloneness. If

they wear dark colors they should lighten them with a pastel contrast. Navy is wonderful, particularly if freshened with a touch of white, pale pink or pale blue. All the pastels are wonderful to underscore the feminine and willowy look of a blonde. Mauve is a heady choice. As for gray—a good neutral.

Blondes with dark skins need to be careful of yellowing their skins. Keep clear of saffron colors and too-dead neutrals. Freshen up grays and beiges with touches of color at the neckline. Greens and the range of blues are excellent for those with hazel eyes.

Girls with medium brown hair—by far the most numerous, and the predominant American type, should be wary of overdoing the drab lines. Spike neutral grays and beiges with color—a lively, perky color like red, green, or blue. Don't be afraid of color—your medium coloring will react well to color in dress. Yellow in the bright ranges, green in all its variations, and blues, from pale to dark, are very good. True dashing red can be used to good effect.

Redheads should make the most of their coloring. Real redheads are few and far between, and those blessed with such distinctive coloring should make the most of it. Most redheads miss a good bet by timidity. Pink, a color they usually avoid, can be sensational. Red, however, can usually not be worn, as it will clash with the hair color. Blues and greens, in all their variations, are naturals for redheads, and white may be most effective, but only if the skin color is clear and alive. A redhead with a dead-white complexion should wear white with caution.

As with any rules, these are made to be broken, but break them only after due consideration. Make sure that every color you choose does something for you, and don't forget that your hair may not change color, but your skin can. It tans in the summer, fades in the winter. Keep that in mind when you buy your new clothes.

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Finally, and I would say above all, above consideration of your figure and your color type, remember your personality. Often your personality and your figure type go hand in hand, but if they don't, stick to your personality as the best guide.

If you are the tailored type, if you like to be uncluttered and trim, then choose tailored clothes, simple skirts, classic jackets, box coats. Keep to the simple even in your date dresses—dirndl skirts and shirtwaist blouses or bateau-necked sweaters and jerseys. Use rich fabrics for distinction, make them dominate the silhouette.

If you are all feminine, then choose clothes that play up that quality. Full skirts, jackets fitted and peplum-flared, puffed sleeves, ruffled shoulders and hemlines, delicate touches of ribbon and lace. But in the midst of all these fripperies maintain a sense of balance. Don't overdo. Don't mix peplum and ruffles, lace and bows. Keep feminine but don't dress like a candy box.

If you are in between, go your own sweet way, being feminine one day, tailored the next. But do take some stand—don't overdo the inbetweenness. Get to be known for your sense of color or your sense of accessory. Be the girl who knows her way with a scarf or can do a million and one tricks with a strand of pearls. Develop an outstanding characteristic of dress that people associate with you and you alone.

All of you, feminine, tailored, or in between, have one big desire in common. Teens seem to have a universal aching for that first black dress. Usually this involves a long-drawn-out battle with the family and ends in general weariness and a sense of defeat on both sides. If your family do not want you to choose black because they feel you are too young, don't argue. Navy blue is just as good. Black is a color you'll see a good deal of when you are older, so don't rush headlong into it. It's not worth the fight.

None of this advice is startling or particularly new, but it

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is sound. Happy mediums have been held up as the happy way of life since philosophy began, and the reason that each new generation comes to rediscover the principle is that, by golly, it works.

Next to knowing your type, and dressing to suit it, you must also be sure of your size. Ill-fitting clothes never look well, and buying clothes that don't fit with the intention of having an extensive alteration job done is an expensive luxury. You will find your clothes fit better if you shop for things you know are in your size range. Most teen-agers fall into three classifications: teen sizes for the younger teens (sizes 10-14A), especially those girls with undeveloped busts; juniors (9-15



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or 17) for the proportionately short-waisted figure; and misses (10-18) for the normally long-waisted, above five-foot-five figure.

When you are shopping, look out for fit. Make sure that the shoulders fit smoothly, that the waistline of the dress and your own waistline match each other. Look for details such as gaping collars (too large for the neck) and too snug hips. Check the back view; see that the fabric is not all bunched under the arms and above the waistline in back. These all take major alterations, necessitating reshaping the dress. Alterations like sleeve length and hemlines, as well as waistline adjustments, can easily be taken care of, and every teen should learn to do these things herself.

Perhaps you have heard your mother say (and groaned to hear it) that it is better to buy a larger size than a smaller one. You remember too well the awful days when you were very young and your clothes were bought outsized in the hope that you could grow into them. I'm not advocating a return to such trials, but I do agree with your mother that a too-small dress or suit or coat can never be altered successfully, whereas a large size has a better chance. Clothes can be taken in more easily than they can be let out. You are wiser to buy clothes to fit the biggest part of you (probably your hips) than to fit your smallest part (your waist). Never buy clothes that fit like sausage skins with the intention of losing weight to fit them, or in the hope that you will seem smaller if you wear a smaller size. Instead buy a size that most nearly fits your figure, and then, if there are any adjustments, make them.

If you have really serious difficulty in getting clothes to fit properly (and even if you don't), I think one of the smartest things any teen can do is to learn to make her own clothes. Not only is sewing saving, but your clothes will fit you in every dimension because they are cut to your own individual measurements.

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Sewing is not difficult. Most schools offer it in their programs, and it is a wise teen who elects it. You need not, of course, study sewing at school. You can have your mother teach you or, failing that, get instruction from a qualified sewing center. The time you take in learning how to thread a needle and how to master a sewing machine will be repaid many times over in good-looking clothes, well-fitting clothes, and more clothes, because you can usually afford more if you sew at home than if you buy them ready-made.

Whether you sew everything you wear, or whether you sew none of the things you wear, you all are interested about what to wear. Below I am listing my suggestions for an average high school wardrobe—you can make your own additions or subtractions to suit yourself.

1. A few well-fitting washable slips.
2. One or two half-slips—some nylon, some cotton (cotton to starch for wear under summer skirts).
3. Three or four bras.
4. Panties—preferably shirred to give good curve control.
5. Girdle.
6. Two or three pairs of nylon stockings—one pair of mesh for school, since those are least prone to runs.
7. White wool socks—these for school and sports.
8. Several pairs of colored socks to match your sweaters and skirts.
9. Assorted sweaters—
 some with long sleeves; classic standbys in classic colors: beige, gray, navy, green; and
 some with short sleeves; these fit well under suit jackets and can take the place of a blouse.
 They can be dressed up with scarves and

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jewelry. Pastel colors look pretty in short-sleeved pull-ons.

10. One good basic suit, neutral in color and simple in line, to wear with everything. The kind that takes a long time to go out of style.
11. Skirts—in dark colors and in bright plaids. Wool usually wears the best. Have various styles, some pleated, some plain.
12. A raincoat—for really sloshy days and to use for hiking and biking trips when you need a covering that can take it.
13. A good basic coat—perhaps a classic camel hair, but something that will give you service and be in style at the same time. Here look for a box cut or flare cut so that it can slip easily over jackets and sweaters without bunchiness at the armhole or waist.
14. A dressy coat—here you can take to fitted lines, for you will wear this coat with party dresses and well-cut fitted suits. Keep to a basic color, though, unless you want to tire of it and discard it before its time.
15. A party dress.
16. A formal.
17. Low-heeled shoes for school (not “on-stage” ballet slippers, please).
18. Dress-up shoes with Cuban heel—in calf or suede.
19. Evening slippers.
20. Warm gloves for school—mittens or crochet string ones.
21. Dress-up gloves—a pair of white cottons, kept clean, will fill almost every bill.
22. A hat—for church and formal afternoon parties.

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When you're on the prowl for a new skirt or a new dress, or anything new for that matter, keep your eye peeled on fashion. Follow the trends so that you can know what is on the way in and what is on the way out. If you are clever, you can in this way avoid buying a new outfit and finding out to your horror that it is outdated in a few months. You will do well to watch what goes on in the high-priced fashion field,



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for those developments are soon copied in the lower-priced clothes, and then you will know what to look for.

But don't go jumping on the fashion bandwagon without a good idea of what you're jumping for. To buy a new outfit just to buy something new because it is new is a poor way to budget. The sooner you learn how to buy what you want when you need it, the faster you'll find that you have fewer difficulties in your wardrobe.

I don't think there's a person alive who hasn't made a mistake at one time or another, who was carried away by something that was just too beautiful to resist, and who subsequently discovered that the dress (or coat or suit) did absolutely nothing for her. Such calamities lie fallow in every closet. But there are ways you can keep your mistakes to a minimum.

Don't buy anything unless it fits your figure, your personality, and your present wardrobe. Consider what you have before you get something new. Try to have the new purchase dovetail into your scheme. Don't switch colors all of a sudden. Switch slowly via accessories and blouses and sweaters so that you can evolve a new color scheme over a period of time without wrecking the one you've already got.

There are times when a bargain turns out to be more than you bargained for, and there are times when it turns out to be a good deal less. A bargain is of no use to you unless it serves a purpose. If you never wear purple, buying a purple dress just because it is cheap is a total waste of money. If you look ghastly in peplums, don't buy a peplum suit just because it's marked down.

Do look before you leap. It is wiser in the long run to buy clothes that make sense than it is to save cents. Good basic costumes in neutral colors should be the backbone of every wardrobe—a wardrobe such as I outlined before. Allow yourself, at holiday time, at birthday time, when you have a chance to spend your checks or to hint at things you'd like to get, a

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bit of splurging. But confine your splurging to small items: scarves, blouses, sweaters, jewelry.

These small items put flesh on the basic skeleton of your wardrobe. They add color, they add dash, and they give you a chance to express yourself. Because they are inexpensive, they can be discarded when you are tired of them. Because they are adaptable, they can be changed to suit your fancy. A collection of colorful scarves can pep up a whole closet.

More substantial than accessories, but every bit as switchable, are clothes that mix and match. Sweaters that team up with skirts, jackets that make suits with matching skirts, that look very unsuitlike with contrasting skirts. Blouses that look tailored with school skirts, devastatingly datelike with taffeta skirts. There can be no end to the possibilities of a small collection of separates, provided you have chosen each and every piece with the idea of wearing it with more than one thing you already possess.

The plain fact of the matter is that you are the common denominator of your wardrobe. If you are not divisible into everything you own, then you had better subtract the misfits. A wise girl has few clothes, but clothes that she knows are right and becoming. A foolish girl has lots of clothes, none of which is quite right, and she is always moaning, "But I haven't a thing to wear."

You'll always have something to wear if you plan ahead, if you buy with an eye to the future, a glance at the past, and a firm foothold in the present. It takes practice to straddle three tenses, but it can be done, and the girl who can do it knows that every bit of planning pays off—not only in dollars saved, but in compliments earned.



9

Money

(How to
Earn Extra)

"If only I had the money . . ."

The plaintive lament about money or rather the lack of it cannot fairly be said to apply strictly to teen-agers. Many adults and lots of children are afflicted by the same desire. However, teen-agers are in rather a special position in regard to money—they need more of it than children do and yet they are not free to earn it as an adult would.

Some teens, of course, have their own allowances, but sometimes these do not suffice for all the things that need be bought. Mothers and fathers do the best they can to provide for their offspring's needs, but when it comes to an extra

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formal or money for a frou-frou blouse, things that aren't desperately needed but desperately desired, then the best answer is to try and earn your own.

Earn your own, you say. All very well, but how? How? In many ways, so many in fact that you can almost take your choice. First you must decide if you want to make money consistently or just in periodic spurts for special expenditures. If you decide that you want a constant supply trickling in every week, then you must find a way that will guarantee a steady income. That is the program I will discuss first.

Jobs that bring in money steadily are jobs at which you must work steadily. Naturally, with school and dates in the picture, these jobs will have to be part-time ones, which can be done of an afternoon or a Saturday. These jobs are not always easy to find, but they do exist. Check into selling jobs in the department store, the drugstore, the stationery shop. Look into waitress jobs, again at the drugstore, the hotel restaurant, and such.

Aside from such steady jobs as these, there are jobs like taking on the sales of magazine subscriptions or greeting cards, which can be steady provided you are willing to devote the time to them.

Baby-sitting can be a steady job or a hit-or-miss affair, depending on the way you want to go about it. If you want to work at it regularly there is nothing to prevent you from making up a list of clients and keeping in constant touch with them. Often young married couples would like to know that they can depend on you to be free to come to their house one definite night a week. You could schedule yourself in such a way, that you could count your chickens in advance.

Such a schedule might look something like this:

Monday night—The Browns

Tuesday night—The Smiths

Wednesday night—The Joneses

MONEY (HOW TO EARN EXTRA)

Thursday night—(no regular job)

Friday night—(no regular job)

Saturday night—(free for dates)

Don't forget on your schedule to leave room for free time—to do homework, to wash your hair, and for all the million and one things that have to be accomplished. Also, those free nights from time to time can be used to take on emergency jobs when you would like a little extra cash.

Suppose, however, that you don't want to baby-sit on a steady schedule. You only want to do it when you are in a dire financial slump. Then get in touch with a friend of yours who does baby-sit regularly and ask her if she would like to suggest you to her clients as a filler-in. Also, you could baby-sit for friends of your family, on the understanding that you are only free to do it from time to time. However, once you have taken on a job, do not cancel it. Even if you only expect to work spasmodically, you will get yourself a bad name if you back down from an engagement.

In summer baby-sitting can truly evolve into a profitable occupation if during the school months you have established a reputation of being safe and sound. One idea is for two girls to band together to form a sort of unofficial kindergarten. The system would work like this: contact the mothers of five children or so and tell them that you and your friend would agree to take the child in every morning (or every afternoon) five days a week. Think of the boon to busy mothers who would know in advance that all through the summer they could count on three hours or so that would be uncluttered with small children.

In order to amuse the children during the time that you were responsible for them, you could take them to the park, to the playground, or to the beach (if one is nearby). On rainy days you could use your own home (here you would have to talk over the plan with your mother) and read them books

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and supply them with crayons and paints. With a little organization, you could get the thing going in no time, and incidentally gain some valuable knowledge on the care and feeding of children.

Another kind of activity that can be turned to profit is cooking. If you know your way around a kitchen, you could try and set up a junior catering service. Offer your wares to friends in the neighborhood who you know to be planning parties. This is a good summer job, because you have time to do a thorough piece of work and are also free to take on an emergency call. Canvass your block and notify everyone that



MONEY (HOW TO EARN EXTRA)

you will make cakes, cookies, hot rolls, etc., for any parties they are planning. You might also agree to undertake children's parties, doing everything from preparing the cookies and ice cream to making up the games and favors.

Even if you don't cook, other people's parties can be turned to your profit if you offer your services as a helper. You could serve the refreshments, tidy up the house in advance, and clean up afterwards. A few such sessions with mop and dish-cloth will enable you to buy that dreamy dress you've long been coveting.

Come summer, you have the time to try out all these schemes. Don't be bashful about starting out. Advertise yourself, ring doorbells, and get going full steam ahead. The idea is to undertake as much as you can, but still have free time to play.

Summer is perhaps the most valuable job time available. It is the time when you can experiment, feel your oats in the business world. Any teen who has a glimmer of what she wants to do when she gets out of school should certainly try to gain experience in that field some summer before the day of cap and gown. If you yearn to write, go down to the local newspaper and see if they need a copy girl. If you yearn to be a fashion girl, try to get a selling job at the local store (selling experience is one of the surest ways to get ahead in fashion). If you yearn to decorate, see what odd jobs the interior decorator has—remember nothing is too lowly. The way to gain experience is to go out and get it.

Sometimes it is not just an individual who is out of funds; sometimes a whole group, a club or an organization, is down to its collective last dollar. When the exchequer hits bottom with a thud, don't throw up your hands in despair. Instead start figuring out how you can revive the treasury.

Groups can do much to raise money because they have more than one pair of hands to help. What about a raffle, and why not raffle off Argyle socks made by your own loving



hands? Why not raffle off an afghan, with each girl making one square? Why not give a white elephant sale with each member donating some one of her treasures—stuffed animals, old but still useful clothes, etc.?

One of the most enjoyable ways to raise money is to give a party (and charge admission)—but it is also one of the most difficult. In the first place, a party needs money to start off with—money for refreshments, decorations and music (if only records). Perhaps the way to surmount this problem is to have each member of the group contribute—crepe paper from one, one dozen lemons from another, cookies from another, and so on until the list is complete.

One sure way to make a party a success is to invite every-



one you know. The more the merrier is a true saying—and furthermore, the more that come, the more admission fees you have to tuck away in the till. Another success tip is give yourself time to do the job properly and also time in which to give out advance publicity on your plans. Get others excited about what you are proposing to do and they all will come flocking from curiosity.

An unpleasant subject that I am forced to introduce at this point is that often the lack of cold cash is due to mismanagement of funds at hand, otherwise known as poor budgeting. One of the facts of life that must be faced is that money must be handled with sense.

Whether you are on an allowance, whether you earn your

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own, or whether you come to Mother each time you need cash, you should all know how to budget your money. Budgeting is not mysterious; it is a simple matter of balancing what comes in against what goes out.

One way to set the balance is to estimate your weekly expenses and then try and stay within your estimate. In other words, if your estimate says one movie a week (and that's all you can afford), don't go to a second or you will be certain to run short. Another trick is to save up toward splurges. Put aside a certain amount each week, which later you can spend in one glorious plunge for something you could ordinarily not afford.

One of the most mortal wounds to any budget is to borrow against it with the firm intention of paying it back. You never do. If you can't afford to buy something, don't. If you feel that you really must have whatever it is, then earn extra money, do not borrow, either from your family or from yourself. As I pointed out before, there are easy ways to get quick



MONEY (HOW TO EARN EXTRA)



cash, so you need never complain that you didn't have any other way out.

Sometimes teens want money in sums far larger than those for weekly movies, formal gowns and the like. Some teens need money to pay their way to school or college. It is possible to earn that money if you really keep your nose to the grindstone. Summer jobs become essential—and such jobs as camp counseling are excellent because while you earn you are living free. Your salary is almost net profit.

In fact, any summer job which pays you a salary at the same time that it provides room and board is a sure-fire scheme. In addition to counseling, jobs at summer resorts and hotels, like waiting on table, are highly desirable. If you are interested in this kind of thing make your plans well in advance. You cannot expect to find these positions at the last minute.

There is yet another approach to the art of having enough money, and that is cutting down on expenses—or in the plain

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parlance of platitudes, "A penny saved is a penny earned." Girls who sew their own clothes will know that for every dress they make instead of buying they have saved and thereby earned a sizable hunk of cash.

Other ways of saving are to ride a bike instead of the bus, write letters instead of making long distance telephone calls, and stay at home and play records instead of feeling obliged to see every movie that comes to town.

A way of saving that will repay you in other ways than cash in the bank is the curtailment of eating snacks between meals. With this method, five cents saved on a candy bar will also be 100 calories saved from settling on your hipline. If you get in the habit of putting in a piggy bank the money that you might have spent on snacks, bus fares, telephone calls, etc., you will be pleasantly surprised to see that at the end of a month you will have earned yourself quite a merry jingle, the sum total of which may amaze you.

It is always easier to save when you are saving with something specific in mind—like saving for a new bike, for a birthday gift for Mother, for Christmas gifts for the family, for a new anything. It is harder to save just for the sake of saving, but that latter method is a good habit to try and adopt. Try and train yourself to put away mechanically so much each week, to forget in fact that you ever had the money in the first place. Don't even think about it, let it remain in a savings account and grow fat, fatter, fattest, until the day when you really need it for something stupendous.

All in all there is really no reason ever to despair, in this land of ours, for lack of money. If you want a thing strongly enough, you can nearly always find a way to get it. Envy won't produce it, of course, but hard work will—and hard work that can be fun at the same time. No job need seem laborious if you go at it with the intention of having fun. Even mowing lawns can be fun, if you sing at your work—and remember, if you are on a lawn-mowing tour of duty, that you

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are giving yourself a healthy workout that will put zing in your step and slim down your figure.

As a matter of fact, any work that you do, from clerking in a store to washing dishes for Mother, will not only earn you extra cents but will also teach you new facets of life. It will enlarge your horizons, force you to learn patience and perseverance, and better prepare you for the day when you doff the cap and gown and set foot in your own world.

If the lack of a few pennies sets you off to earn your own money, then instead of feeling sorry for yourself you can count yourself lucky, for you are getting your licks in early. There is not one friend of my acquaintance who regrets the time she spent in her school days earning extra money. In fact many of them look to that period as the time when they first learned what stuff life—not dreams—is made of.

Remember that if you have to take a job when you are still in your teens, you may be establishing your career. I never

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forget that the reason I became a model was because I needed to earn money for my college tuition.

It is not often that a girl can step right into modeling as a money-making sideline when she is still in school. I was fortunate in that I lived near New York, which is a center of fashion and consequently a place where models are much in demand. It is not often, either, that a girl, having graduated from school, can come to New York, or any other city, and become a success as a model. For every thousand girls who try, I am told, only one succeeds.

It is a strange combination of talents that makes a girl a successful model—a good figure, a photogenic face (one that has interesting planes and angles more than rounded sweetness), an alert air, a great deal of intelligence, and a keen understanding of fashion. Even with all these qualifications, sometimes a girl just doesn't click. The fashion world is fickle.

Because so many teens have asked me how to be a model and what modeling involves, I'll try to sum up the requirements here. For the most part what I have to say will be discouraging. I don't mean to sound hardhearted, but the facts are very bleak.

First, you've got to be ready to work hard. You've got to be prepared to take a lot of hard knocks. I know one young model who has been trying to get established for a year. She is still trying. Recently she told me that she had advised her younger sister, who was thinking of trying her hand also, that the game wasn't worth the candle.

Second, you will need enough money to see you through six months—for in the beginning, jobs, if any, will be few and far between. If at the end of six months you are still ringing magazine and photographers' doorbells without success, if you have not been taken on by a store or showroom as a regular, then salvage what is left of your nest egg and turn your thoughts to other things. You just weren't cut out to be a model.

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As to modeling itself, it is not all made up of posing glamorously for magazines. Many models never even see a camera. These are the girls who work in stores and showrooms (where wholesale dresses are made). They model dresses for prospective buyers. Their life is a round of getting into and out of dresses. They have the advantage, however, of steady work and steady pay. Furthermore, they have the excitement of being in at the beginning of new fashions, for it is in the wholesale showroom (in New York, in Chicago, in St. Louis, in California) where the fashion ideas are born. There the department store people come to buy the clothes you see on the racks. There also come the fashion editors of magazines and newspapers to choose the things they want to photograph and which ultimately you see pictured on their pages.

In addition to showroom models, there are girls who model for department stores—in the expensive salons. These girls are hired on a steady basis, as the wholesale girls are. There are also girls who model for fashion shows, such as stores give from time to time; these girls are not steady employees, but free-lancers. They may do only shows, or they may mix shows with photography.

Then there are models who only work under the lights—the girls who get photographed. Some of them you recognize immediately; their pictures are everywhere. Others, whom you never hear of and hardly ever see, only make enough to scrape along. A photography model is paid only for the number of hours she works, and some only work a few hours each month.

Furthermore, a photography model has a lot of expenses. She has to have a supply of accessories which may be required by her bookings: such items as high-heeled pumps, low-heeled shoes, play shoes, hats, all kinds of gloves. She also has to be responsible for her cosmetics, lipstick, powder, etc., as well as always coming to any job with her hair meticulously groomed. The reason that the hatbox has become a symbol of modeling is that so many models use it to carry all this para-

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phernalia. A model without her equipment is in just about the same position as a photographer without a camera.

There's another kind of equipment that a model must have, and it's intangible—stamina. It takes stamina to stand for hours posing under hot lights in sometimes uncomfortable positions. It takes stamina to rush from one job to another without any time between for a breather. It also takes stamina to keep to a beauty regimen that will guarantee success.

How do you get to be a model? I got to be one by being one. I learned by watching other models, by studying poses in pictures, by trying out new ideas of my own. I learned by listening to the criticism of photographers and editors and by profiting by it. Many models use this system.

Many also have some sort of training that teaches grace, such as ballet or dance. Grace is a number-one requirement of a model. A beautiful girl, if she is awkward, is a failure as a model. Training is not a requirement, however. I find that many models have never been near a modeling school. They model well because they learned by doing.

Also, it must be remembered that a modeling school cannot guarantee you success as a model. There are too many graduates of such schools ever to place them all in jobs. All that a modeling school can teach is the fundamental facts of good grooming, graceful movement and a bit of the jargon of the business. From then on you are on your own.

Any girl, model school graduate or no, starts out the same way. She goes to a reputable model agency and asks to be taken on. The agency—if they think that she has the stuff—will ask to see pictures (snapshots will do), and will then send the prospective model off on a tour of photographers and fashion editors. If after the tour some of them call the agency to book her for a job, a career is under way. If not, there's not much to be done about it. Signing with an agency will not get you a job. All the agency can do is to take your bookings for you,

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arrange your schedule, send out your bills, and finally take a cut of your earnings to pay for its services.

Some models do their own booking, but that is difficult to manage. It means that they must have someone to answer their telephone at all hours, an expensive luxury. They must also make out their own bills and see to it that they are paid.

Most models prefer to have an agency handle the details for them. But they must always remember that the agency's function is to take care of their bookkeeping, not to provide them with jobs.

You see, there are a lot of obstacles in the way of becoming a successful model—unsteady pay, fickle fashion (one's face or figure may go out of style overnight), and stiff competition. If you have the makings of a model—thin figure, good bone structure, and grit—then you may get to the top. There are many who would rather not try, and I, for one, don't blame them.

In spite of all the discouraging things I have told you, if your heart is set on trying, then go ahead and try. Just make sure your heart is not overruling your head. Make sure you know what you're doing—and good luck.

10

Personality



"It's a date."

"See you at eight then."

It's as easy as that. You're all set. You're going out to have fun, see a show or drop in to dance somewhere. Only sometimes it doesn't work out that way. Sometimes the phone doesn't ring, sometimes the boys don't stop by your house on the way home after school, sometimes the girls don't tell you about a slumber party they're planning. Sometimes nothing happens, and those sometimes are the worst times any girl can have.

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Such times occur even in the lives of the best of us, times when the social whirl slows to a standstill and life becomes a dreary round of music lessons and movies with the family. However, don't let these bad times get you down. If your steady beau, Johnny, has not called you in a week; if your best friend, Sally, suddenly starts walking home with another girl; if the prom is only two weeks away and you still haven't been bid, don't fold up.

Look the facts square in the face. Maybe this social slump has come about because of your own behavior. Maybe you've been too sure of yourself lately. Maybe you told Johnny that he was getting to be a bore; maybe you told a secret about Sally you swore you would never tell; maybe you acted as if going to the prom was the very last thing you ever wanted to do.

On the other hand, perhaps this dismal droop in your social life isn't your fault at all. All of a sudden, Johnny just decides



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to be indifferent, Sally is working off a peeve, and the prom is just one of those horrors that happen. If that is the case and you are as innocent as a newborn babe, it still does no good to sulk. Sulking never helped anyone.

No matter why the phone has stopped ringing, you are not going to improve matters by sitting up nights devising devilish tortures for every person you consider has done you wrong. You will only get dark circles under your eyes and a nasty disposition to boot. You will only make the situation worse if you take a negative attitude, if you shrug your shoulders and say, "Well, after all, who cares?"

Basically somebody does care. You care. You care, because like everyone else on this planet you want to be liked, you want to be popular, you want to be a girl who gets around. You want to have a crowd to pal around with, a few exciting dates and at least one boy who thinks you are about the most terrific female ever. If you say that you don't, you are really only fooling yourself. You are certainly not fooling others.

If you say, "I don't care," and start putting that philosophy into practice, you will find that you start retreating from life. You will withdraw into a shell until people will have a hard

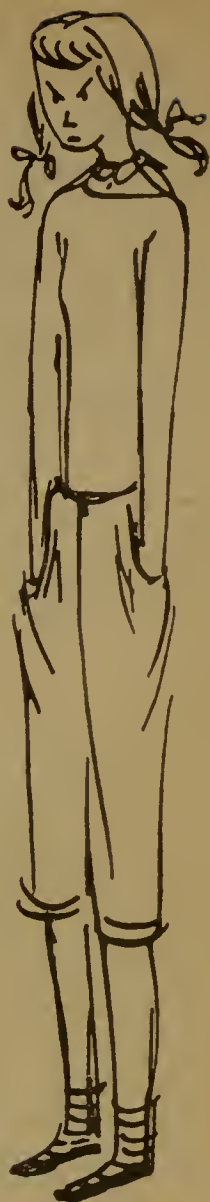


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time deciding whether you are truly you or just an oyster. Now oysters, no doubt, have a way of communicating with other oysters in spite of their forbidding exteriors, but human beings are differently constructed. Human beings only talk to people who are willing to talk with them in return. They will only warm up to people who show that they have warmth to respond. If you want to be a human being, and a popular human being, then you have to stop being an oyster and come out of your shell.

So when things go badly, you must decide not to retreat; you must attack. But you attack in a special way, not by going out and slugging the first person who comes along, not by getting into an argument with your mother (who, after all, has had nothing to do with your troubles); you attack by working out your displeasure in a determined effort to make yourself so doggoned attractive that Johnny will come racing back, Sally will call you up for a Coke and a confession and the phone will start ringing again like mad.

First of all, let me say that every girl can be attractive. "Oh," you say, "it's easy enough for you to talk, you're a model." Of course, you are right. I am a model. As I pointed out before, I was not born a model. I had to make the best of what I had, just as you are doing. I had to experiment. I had to discover what was most becoming to me, to find out what



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weight was suitable for my figure, to find out which way my hair looked the most flattering, to slick up my makeup and to improve my posture. Things were not always smooth sailing. I had my ups and my downs. There were times when my skirts fitted me like panty girdles. There were times when my face was splotchy as an ink blotter. And there were times when my hair straggled all over my head.

But I learned how to put my best face and figure forward. I found out that being attractive was not so hard, and therefore I decided, as I explained to you in the beginning of this book, that because making the best of oneself was so easy I would share my knowledge with you. Now, before I have my final say, I want to stress one thing. Being pretty and attractive does help you to be popular, but being pretty and attractive does not and never can guarantee that you will be popular. There is another factor, a very important factor, and that is personality. Personality is that indescribable something that sets you off as a person. It is hard to explain but easy to recognize. You yourself know what it is when you say, "Gee, that Jane Smith, she sure has personality." Or, "She's sure got it." What you are saying is that Jane sparkles, she's alive, she's way out of her shell, in fact, there's no shell there at all.

Jane is the kind of person people like to talk to, boys as well as girls. She warms up to everybody and she is interested in whatever they have to say. She will discuss with equal enthusiasm last night's date or tomorrow's homework. But, at the same time, Jane will never pry into your personal affairs. She will not question you about this or that unless you ask her opinion. Jane is careful about what she says because she has learned that nasty words have a way of coming back like boomerangs. She may not like the smart aleck in math class (the one who always knows all the answers) any better than you do, but she keeps quiet about it. There may be a time, she knows, when that very smart aleck might be the only boy in the stag line.

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Another aspect of Jane's personality is her desire to avoid bigotry. She is tolerant—she has respect for other people's beliefs, and she does not make fun of anyone who holds different opinions from hers. She keeps an open mind about complex questions of religion, politics, and such matters. She has her own feelings about these things, but she does not try to force them on others, nor does she think that those who differ are stupid. Because she is open-minded, she would try never to blackball anyone.

Blackball is a nasty word. When you say it it even tastes bad on the tongue. So it's a pity then that too many of us think that it's the thing to do. Without so much as a thought,



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one girl will rule another out of her club because she doesn't like the way she wears her hair or because she speaks with an accent. Jane, on the other hand, never bases her opinions on a girl's mannerisms or her family's car. Jane decides on the basis of fairness. Jane judges a girl on the girl's own merits.

But Jane is no goody-goody. She is just a popular girl. She acts in a friendly way, therefore she has friends. Naturally some of her friends are closer than others, and with these friends she feels more at ease. But she does not tie herself down to the narrow circle of her really close friends; she is a big enough person to know how to be pleasant to everybody, to say, "Hi," smile and go on.

One of the most important aspects of Jane's personality—the most important, in fact—is that her personality is all hers. It is not borrowed from a movie star, from a local college queen or from her mother. Jane is all Jane. Her personality is her own.

And just as Jane's personality is all her own, so is her appearance. She does not try to pattern her looks after someone



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else, no matter how beautiful the other person may be. Jane looks like herself. She has individuality.

Jane's individuality makes her memorable. You never think of her as that girl who looks like ———, you think of her as herself. On the other hand, Jane's individuality does not prevent her from following fashion trends. She adapts herself to what is new. When hair is short, so is hers, but cut to become her, not cut to look like a recent fashion ad. Still, Jane, in trying not to look like others, does not carry the attempt too far. She strives to strike a happy medium. She keeps in fashion, but she also keeps on looking like herself. She has developed what is known as her own sense of style, for style is merely the sum total of what you wear and the way you wear it.

Jane knows that a stylish person is one who takes the best from each new fashion and fits it to herself. She does not swallow a new fashion whole, but adapts it to her own figure and personality.

Now there are girls, unlike Jane, who are always trying to look like somebody else. One year it is this movie star, the next year another. They concentrate so hard on being a carbon copy that their own features get smudged in the process. They never give themselves a chance to develop their own style because they are so busy copying somebody else's.

One of the first things you learn in modeling is that you have got to be yourself. If you try to be somebody else (say another model—a very successful one) then you will find that the photographers and fashion editors are going to choose to photograph the girl you look like, who is, after all, the original. You learn in the beginning that if you want success you cannot be a carbon copy. You have to be your own original: you have to develop your own style.

After all it is pretty wonderful to think that there is nobody in this entire world who looks exactly like you (unless you are an identical twin). You are unique. You may take a bit after your mother, you may have your father's eyes, but essentially

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you are you. And being you, you are all yours to make or break. You should be proud of that fact, so proud that it makes you want to get up and do the very best you can for yourself.

You will do the best you can if you get up the gumption to develop your own style, preserve your own personality and make like an individual. Now, of course, you cannot assert yourself all over the place. There are circumstances and customs that limit you. You are subject to the habits and ideas of the world you live in. Your parents, your school, your friends, your total environment combined with the exact point of time in which you live, all affect you.

These influences tend to integrate you into your community. By the way you look, talk and think you are identified as a modern American teen-ager, just as by the way she looked and behaved a Gibson Girl was identified as a young woman of the early 1900's. At the opening of a play, the author always designates the time and the place. He does this because without that knowledge his characters would be acting in a void, their actions would have no point of reference. Your point of reference is America today.

Within this framework you move, and when the framework changes you change along with it. Just think how many changes have taken place in America since 1900 and how many will take place before 2000. Every year, every month, things change, big things and little. The trick is in knowing how to adapt to changes and still maintain your own standards and your own individuality.

Most people, of course, adapt easily. No one wants to be a fuddy-duddy and be out of fashion. The trouble comes from the fact that some people adapt too easily. They are too readily shifted by every prevailing whim. These are the people who have not established their own personality—their own individuality. They are busy, busy copying everybody else. They are suffering from what I call a crowd complex.

You know what a crowd is: it's the bunch you go around

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with, your own special group of friends. The top crowd, and there is one in every school, usually sets the pace and the others follow in line. And inside that large circle of follow-the-leader, there are smaller circles, for it usually happens that the members of each group tend to do just what the most important person in their crowd does.

Take, for example, this situation: The Rah-Rahs (the big crowd) decide that it is smart to wear bright green sweaters. Pretty soon everybody is wearing bright green sweaters. There is nothing wrong in that, except the fact that on some people bright green is mighty unbecoming. Where the situation becomes dangerous is when the top crowd decides that it is smart to drink or to drive cars at seventy miles an hour on a dark winding road. Then those people who follow that lead are being foolish, for they are endangering their life and happiness. They are sheep being led to the slaughter.

Now, chances are that you have come across situations like these more than once in your life. In fact, chances are that at one time or another you actually did something you knew to be wrong, but you excused yourself by saying, "Gee, Mom, the crowd does it." Well, let the crowd do it, but don't do it yourself. Develop your own standards and your own judgments. Learn to say "No" gracefully. Don't be afraid of declaring your own independence. Don't feel that you have to compromise your personal standards in order to be accepted as one of the bunch. If you know that the crowd intends to go out for a wild drive and you know that what they are planning is wrong, tell them that you can't come—that you have a headache, that your mother needs you in the house, that you have a baby-sitting appointment that you can't break. Get an excuse and then stick to it; don't weaken.

Admittedly, it is difficult to decide when to act differently from your crowd, but it is a decision that you must make if you want to become a person in your own right. You can no more become a well-rounded personality if you become a

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slave to crowd customs than you can be attractive in your own right if you pattern yourself after a movie star. If you are going to amount to a row of beans in this world, you have to start by setting up your own standards and sticking to them. And it need not be added, I hope, that such standards should be based on decency and good taste.

There are some crowd customs which it is fun for everyone to follow—things like everybody wearing one blue and one white sock, wearing club jackets and hats, or shaking hands in a special way. These are all sacred secrets and rites that set you off from other crowds and make yours different. Such



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things do nobody any harm and are fun. So do not misunderstand me. I know that a crowd is fun. I think that going with a group who knows you and whom you know in return makes life lots easier. You date the same boys, you plan your parties together, you sit in the same row in school (if you can), and you visit each other overnight and weekends. You learn a lot by discussing your problems together. I'm all for it.

What I am not for is letting a crowd get the better of you. I do not believe that a crowd should be the sole basis of your opinions, the sole judge of what you should wear and the sole jury about what you should do. Belong to your crowd, but be above it. Remember that you will never gain anyone's respect by being a rubber stamp. The girls you copy will resent it (even though they are flattered), and the boys will think that you are pretty dumb if you can't do something original on your own.

Do not underestimate a boy's intelligence. They may seem pretty stupid about some things—they may get their feet tangled on the dance floor or stumble on their tongues when talking to your parents, but they are smart enough to know that a girl who just follows the crowd hasn't got very much on the ball. They would rather date a girl who sets the pace than a girl who just jogs along.

Be careful, though, how you set the pace. Don't get steamed up without knowing where you are going. Search your route cautiously, testing each way before you choose it. Try to be to yourself what a good suit is to your wardrobe: a constant classic that can be dressed up or down according to the occasion.

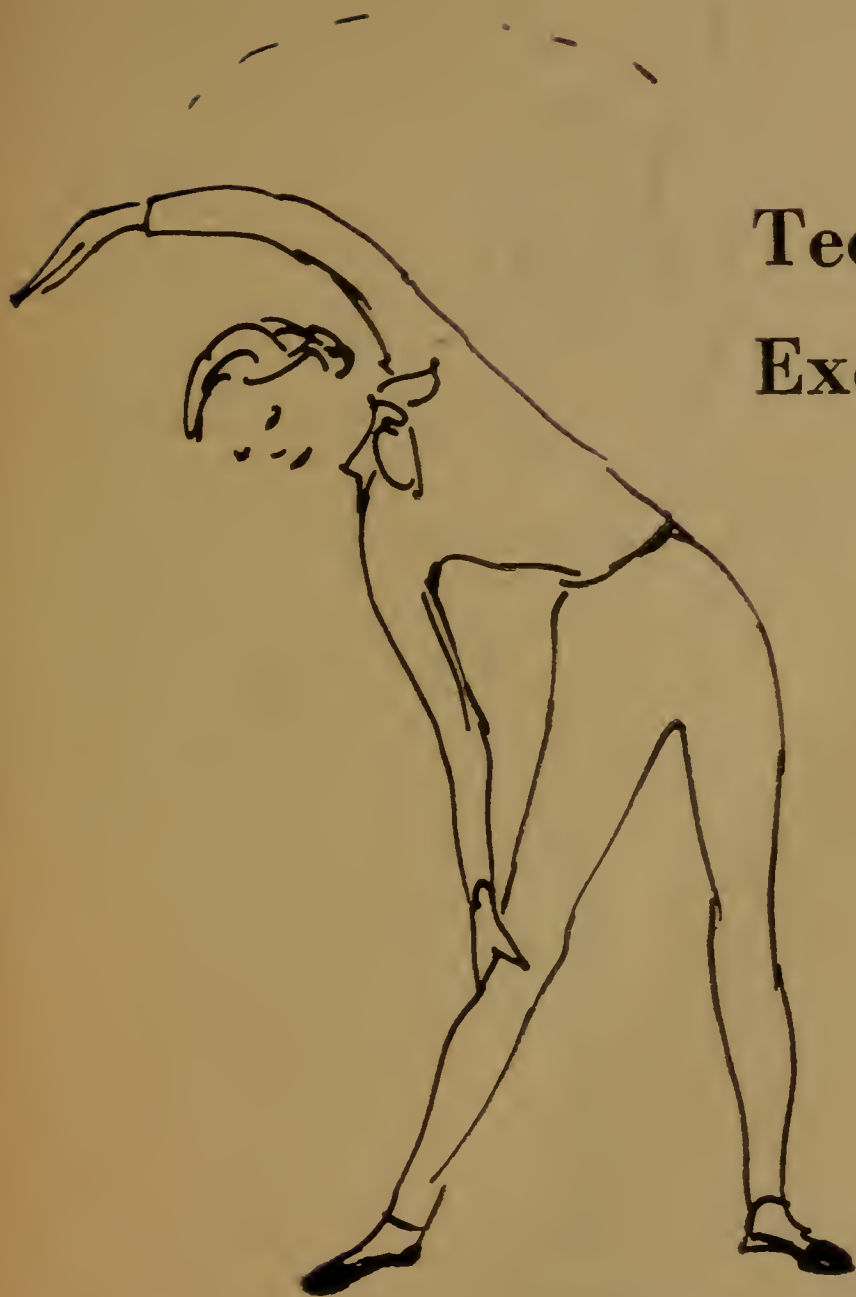
Maybe you ask, what has this all got to do with popularity? The answer is that popularity depends on your ability to get along with people, all kinds of people, and the better you learn to adjust to each situation the more easily you will make friends. You will find that you can make those adjustments more successfully if you have yourself well in hand. And the

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only way to get yourself in hand is to know yourself, to analyze yourself, to turn yourself inside out as you would an old pocketbook—shake out the dust and tidy up the contents.

I hope that this little book will have given you some insight into how to turn yourself out. I hope that you will see what you gain by putting your best self forward. I hope most of all that you will have enjoyed what you have read here. I did not write this book to scare you, to make you shun your mirror or run from your friends. I only wrote it to put down on paper all those small but helpful suggestions on how to make the most of oneself that I have learned as a model. I don't expect that all of them will apply to every single one of you. But I do hope that some of them will apply. If you find just one or two or them useful, then I will consider that perhaps I did not make a mistake when I switched momentarily from Betty Cornell, the model, to Betty Cornell, the author.

**Teen-Age
Exercises**





Just to limber up, and aid the waistline, stand with feet together, tummy tucked in; hold the arms high above your head and reach for the ceiling.



Keeping the knees straight and feet together, touch your toes ten to twenty times. This is an excellent exercise for muscle tone and to slim the waistline.



Here's another waist-cincher. Stand with feet apart, hand resting on your knee, other hand above the

TEEN-AGE EXERCISES



head; now reach, stretch, and pull first to the right—then to the left, about ten times to each side.

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Now, for the hips, the old rocking chair. Sit with crossed feet, hands



on knees; rock back and forth on those hips.



Now to flatten the tummy, resorting again to the boys' football practice. Lie on the floor and raise the feet to a 45-degree angle; now lower them, keeping

TEEN-AGE EXERCISES



the knees straight, ever so slowly to the count of ten. Feel it pull? Although I know this exercise hurts, it also helps.



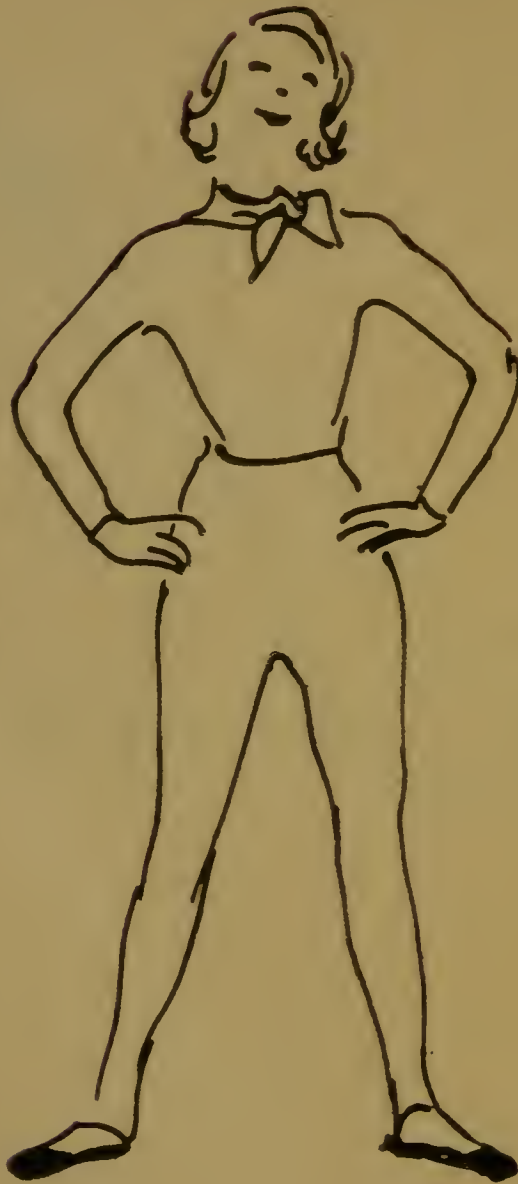
Stay right on the floor in a sitting position, with hands behind for balance. We're ready to slim down your legs. Raise first the left leg, then the right, and slap, really beat those legs on the floor about fifty times.

TEEN-AGE EXERCISES



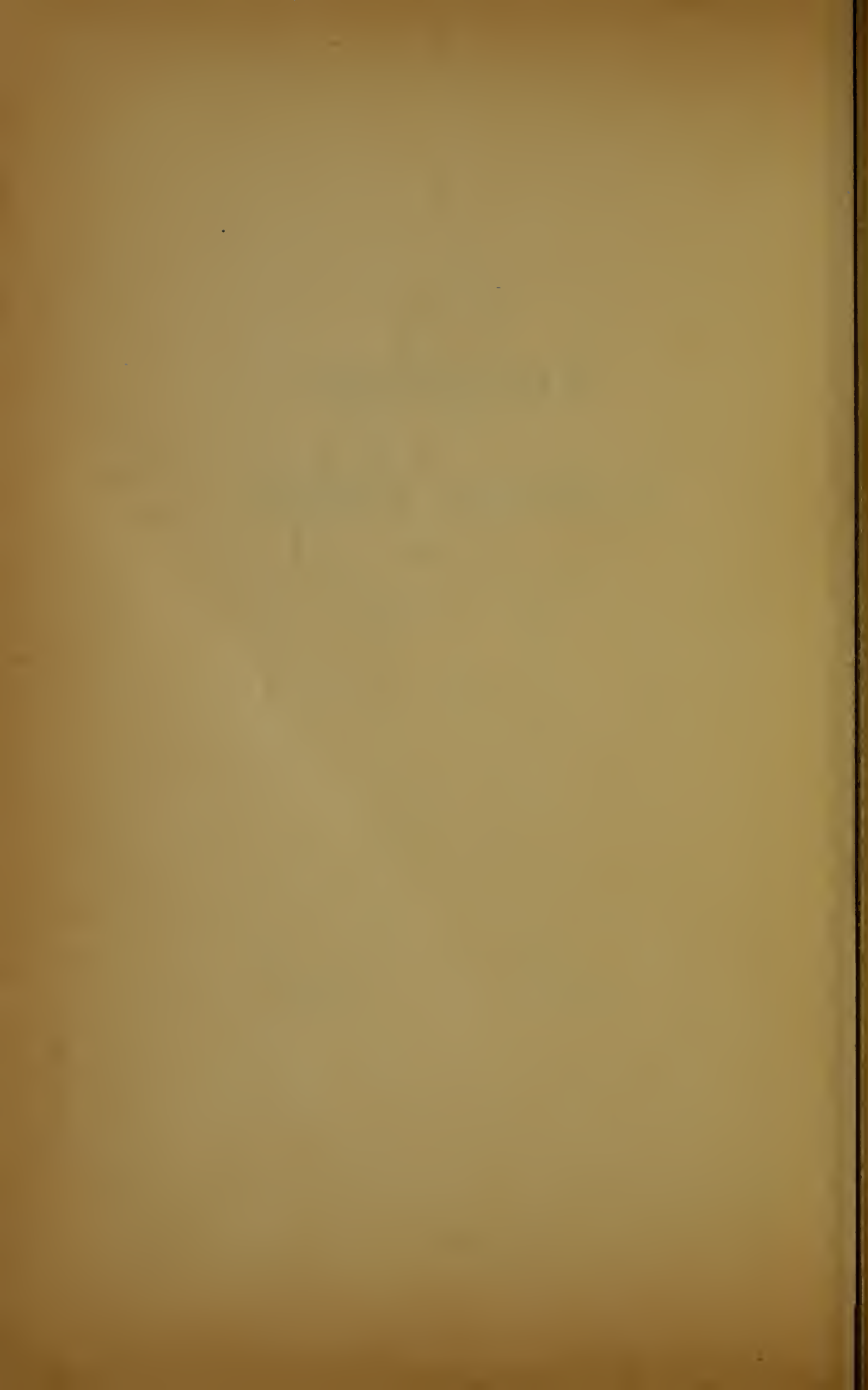
How about those ankles? Stay right on the floor and raise first the right leg and circle the foot from the ankle, keeping the leg straight, a little circle to the right twenty times, and to the left twenty times; now the left leg.

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What we're all striving for is a well-developed, well-proportioned figure, straight shoulders, small waist and hips, well-shaped legs, and thin ankles, so you too can stand up—smile and be proud.

Teen-Age Calorie Table



Teen-Age Calorie Table

According to doctors' research, the average teen-age girl—YOU—needs 2,000 calories every day. So, here's a calorie table designed especially for you. You'll be able to add them up yourself.

But again I stress: BEFORE YOU START DIETING TO GAIN OR LOSE, CONSULT YOUR FAMILY DOCTOR.

BEVERAGES

	<i>No. of Calories</i>
Milk, 1 cup	166 c
Milk shakes, 1 cup with ice cream	300 c
Malted milks, 1 cup with ice cream	300 c
Coca Cola, 1 cup	100 c
Gingerale, 1 cup	100 c
Carbonated drinks (lime, root beer, etc.), 1 cup	100 c
Lemonade, 1 cup	75 c
Orangeade, 1 cup	100 c
Coffee, black	none
Coffee, with 2 tablespoons cream and 2 tea- spoons sugar	100 c
Tea, black	none
Tea, with milk and sugar	100 c
Chocolate milk, ½ cup	100 c

TEEN-AGE CALORIE TABLE

	<i>No. of Calories</i>
Orange juice (juice of 1 orange)	100 c
Tomato juice, 1 cup	50 c
Pineapple juice, $\frac{3}{4}$ cup	100 c
Grape juice, $\frac{2}{3}$ cup	100 c
Apple cider, 1 cup	100 c
Grapefruit juice, 1 cup	100 c

BREADSTUFFS

White bread, 1 slice plus $\frac{1}{8}$ " slice of butter	100 c
Rye, 1 slice plus $\frac{1}{8}$ " slice of butter	100 c
Whole-wheat, 1 slice plus $\frac{1}{8}$ " slice of butter	100 c
Cinnamon buns, 1 small	100 c
Coffee cake, 1 small piece	100 c
Plain muffins, 1 medium	100 c
Bran muffins, 1 medium	75 c
Waffles, 1, 6" in diameter, without butter and syrup	250 c
Pan and griddle cakes, 1, 4½" diameter	100 c
Baking powder biscuits, 1 medium	95 c
Melba toast, 2, $\frac{1}{2}$ " slices	100 c
(Mild toasting of any bread—white, rye or whole-wheat—does not change the caloric value of the bread, so don't heap on the butter after you've toasted your bread, thinking you've cut down on some of the calories.)	
Ry-Krisp, 2, $\frac{1}{2}$ " slices	50 c

BREAKFAST CEREALS

Shredded wheat, 1 N.B.C. biscuit	25 c
Wheaties, $\frac{3}{4}$ cup	100 c
All-Bran, $\frac{1}{2}$ cup	100 c
Bran flakes, $\frac{3}{4}$ cup	95 c

TEEN-AGE CALORIE TABLE

	<i>No. of Calories</i>
Puffed rice, 1 cup	105 c
Grape-Nuts, 3 tablespoons	55 c
Oatmeal, 1/3 cup	100 c
Farina, 3/4 cup	100 c
(Of course milk or cream and sugar added are all extra calories.)	

SANDWICHES

(Made with Two Slices of Bread)

Peanut butter	300 c
Tuna fish	300 c
Chopped egg	300 c
Sliced chicken	300 c
Hamburger	300 c
Cheeseburger	300 c
Ham	300 c
Cottage cheese	200 c
American cheese	300 c
Swiss cheese	300 c
Cream cheese	300 c

(Note: If mayonnaise is used add 100 calories extra for each tablespoon. Also, if butter is used, remember 1 square of butter has 50 calories.)

BETWEEN-MEAL NIBBLING, SNACKS, AND DESSERTS

CANDIES:

Caramels, 1	100 c
Chocolate creams, 1 large	100 c
Chocolate fudge, 1" cube	100 c
Jelly beans, 6 to 7	50 c
Peanut brittle, 2, 1/2" square	100 c
Chocolate mints, 2	100 c

TEEN-AGE CALORIE TABLE

	<i>No. of Calories</i>
Popcorn, sugared, ½ cup	100 c
Candy bars, 1, 5¢ plain	250 c

ICE CREAM:

Plain vanilla, ¼ cup	100 c
Plain chocolate, ½ cup	250 c
Plain strawberry, ½ cup	150 c
Plain coffee, ½ cup	200 c
Ice cream sodas, 1 glass	300 c
Hot fudge sundaes	400 c
Butterscotch sundaes	375 c

NUTS, TIDBITS:

Peanuts, 1/3 cup or 9 large nuts	100 c
Cashews, 10 nuts	100 c
Potato chips, 9	100 c
French fried potatoes, ½ cup	150 c
Peanut butter, 1 tablespoon	100 c

CAKES:

Devil's food	200 c
Angel food cake, 3" x 2" x 2"	100 c
Plain white cake, small piece	100 c
Doughnuts, 1/3" in diameter	200 c
Chocolate layer cake	100 c
Cup cake, 1 small	100 c
Sponge cake, 3" triangle	200 c
Pound cake, 2" x 2" x ¼"	100 c
Fruit cake, 2" x 2" x 1"	300 c

COOKIES AND CRACKERS:

Graham crackers, 2, ½" square	100 c
Oatmeal cookies, 2	100 c
Soda crackers, 3, 2" square	50 c
Chocolate cookies, 3	50 c

TEEN-AGE CALORIE TABLE

	<i>No. of Calories</i>
Toll House cookies, 2	100 c
Butter cookies, 2	100 c
Macaroons, 1, ½" in diameter	100 c
Vanilla wafers, 4	100 c
Brownies, 1	100 c
Gingersnaps, 4	100 c
Whole-wheat wafers, 1	14 c
Chocolate-covered graham crackers, 2	150 c

PIES AND PASTRIES:

Apple, 1/6 pie	350 c
Apricot, 1/6 pie	350 c
Berry, 1/6 pie	350 c
Custard, 1/6 pie	150 c
Lemon meringue, 4" section	250 c
Mince, 3" section	250 c
Pumpkin, 1/6 pie	150 c

PUDDINGS:

Bread pudding, ½ cup	100 c
Brown Betty, ¼ cup	100 c
Chocolate, ½ cup	300 c
Custard, ½ cup	150 c
Floating island, 1/3 cup	100 c
Jello, ½ cup	100 c
Junket, ½ cup	100 c
Prune whip, ½ cup	100 c
Rice custard, ¼ cup	150 c

(So, you heavyweights, when you're hungry for a snack, look back here first, and turn around and grab a piece of fruit, and just the reverse for you girls who weigh 10 pounds less than a straw hat, you reverse and dive into a large dish of high calorie pudding or a piece of that luscious chocolate cake.)

TEEN-AGE CALORIE TABLE

GRAVIES AND SAUCES

	<i>No. of Calories</i>
Catsup, chili sauce, 2 tablespoons . . .	50 c
Cranberry sauce, $\frac{1}{2}$ cup	150 c
Cream sauce, $2\frac{1}{4}$ tablespoons	100 c
Hollandaise, 2 tablespoons	150 c
Meat gravy, 3 tablespoons	50 c

SALAD DRESSINGS

French, 1 tablespoon (full)	100 c
Mayonnaise, 1 tablespoon	100 c
Miracle Whip, 1 tablespoon	100 c
Roquefort, 1 tablespoon (full)	100 c
Thousand Island, 2 tablespoons	150 c
Vinegar	none

SUGARS

Brown, 4 teaspoons	50 c
White, granulated, 5 teaspoons	100 c
Cubes, 4 large	50 c
Powdered, 2 tablespoons	100 c

VEGETABLES

Asparagus, fresh, 18 pieces, 3" long . . .	50 c
Baked beans, $\frac{1}{3}$ cup	100 c
String beans, $1\frac{1}{3}$ cup	50 c
Lima beans, $\frac{1}{2}$ cup	100 c
Beets, $\frac{2}{3}$ cup	100 c
Broccoli, $\frac{3}{4}$ cup	50 c
Brussels sprouts, $1\frac{1}{3}$ cup	50 c
Cabbage, boiled, $1\frac{2}{3}$ cup	50 c

TEEN - AGE CALORIE TABLE

	<i>No. of Calories</i>
Carrots, 1 cup	50 c
Cauliflower, 2 cups	50 c
Celery, raw, 2 stalks	7 c
Corn on the cob, 1 ear, 8" long	100 c
Cucumbers, 1, 5" long	10 c
Kale, 1 cup	50 c
Lettuce, 2 leaves	6 c
Olives, green, 5 large	50 c
Olives, ripe, 6-7	100 c
Onions, creamed, 1/3 cup	100 c
Onions, raw, 2, 2" in diameter	50 c
Peas, canned, 2/3 cup	50 c
Peas, fresh, 2/3 cup	100 c
Peppers, green, 1	15 c
Potatoes, baked, 1 small	100 c
Potatoes, boiled, 1 medium	100 c
Potatoes, fried, 1/2 cup	100 c
Sweet potatoes, 1/2 medium	100 c
Sauerkraut, 1 1/3 cup	50 c
Spinach, 1 1/2 cup	50 c
Succotash, 3/4 cup	200 c
Tomatoes, canned, 1 cup	50 c
Tomatoes, fresh, 2 small	50 c
Water cress, 1/2 cup	6 c

FRUITS

FRESH:

Apples, 1, 3" in diameter	100 c
Bananas, 1 medium	100 c
Cantaloupe, 1/2, 5" in diameter	50 c
Grapes, 20-25	100 c
Grapefruit, 1/2	50 c
Honeydew melon, 1/3	100 c

TEEN-AGE CALORIE TABLE

	<i>No. of Calories</i>
Oranges, 1 medium	100 c
Peaches, 1 medium	50 c
Pears, 1, 3" long	50 c
Pineapple, 2/3 cup diced	50 c
Plums, 2, 2½" long	50 c
Raspberries, 1 cup	50 c
Strawberries, 1 cup	50 c
Tangerines, 2, 2" in diameter	50 c
Watermelon, 1 slice	100 c

CANNED:

Applesauce, ¾ cup	100 c
Apricots, 5 halves	100 c
Fruit salad, ¾ cup	100 c
Grapefruit, ½ cup	50 c
Peaches, 3 halves	150 c
Pears, 3 halves	100 c
Pineapple, 2 slices	150 c
Plums, 3	100 c
Raspberries, ¾ cup	150 c
Strawberries, ¾ cup	150 c

(The calorie figures above are for fruit packed in medium syrup. When the fruit is packed in heavy syrup add an extra 50 calories per tablespoon of juice.)

EGGS, MEAT, POULTRY, AND FISH

EGGS:

Boiled, or poached, 1 large	70 c
Fried, 1 small	100 c
Omelet (2 eggs)	200 c
Scrambled, 2	200 c

TEEN-AGE CALORIE TABLE

No. of Calories

BEEF:

Corned, 4" x 3" x $\frac{3}{8}$ "	200 c
Liver, 3" x 3" x $\frac{3}{8}$ "	100 c
Pot roast, 3" x 3" x 2"	150 c
Prime rib roast, 1 slice, 5" in diameter . .	200 c
Ground round patty, broiled, 2½" in diameter	
¾" thick	100 c
Sirloin steak, broiled, 3" x 2" x 2" . . .	200 c
Stew with vegetables, 6 tablespoons . . .	100 c
Tongue, 2 slices	100 c

LAMB:

Chops, broiled, 2 small	200 c
Roast leg of lamb, 2 slices	200 c

PORK:

Bacon, broiled, crisp 2 slices, 7" long . .	50 c
Ham, 1 slice, 4" in diameter x $\frac{1}{8}$ " . . .	100 c
Chop, broiled, ¼" lb.	200 c
Roast, ¼ lb.	200 c
Bologna, 1 slice, 3" in diameter	100 c
Frankfurter, 2, 7" long	300 c

VEAL:

Cutlet, broiled, 2 small	200 c
Roast veal, 2 slices, 4" x ¼"	150 c

POULTRY:

Chicken, broiled, ½ small	100 c
Roast chicken, 2 slices, 4" x 2" x ¼" . .	100 c
Roast duck, 3" x 3" x ¼"	250 c
Turkey, breast, or other white meat,	
4" x 3" x ¼"	100 c

TEEN-AGE CALORIE TABLE

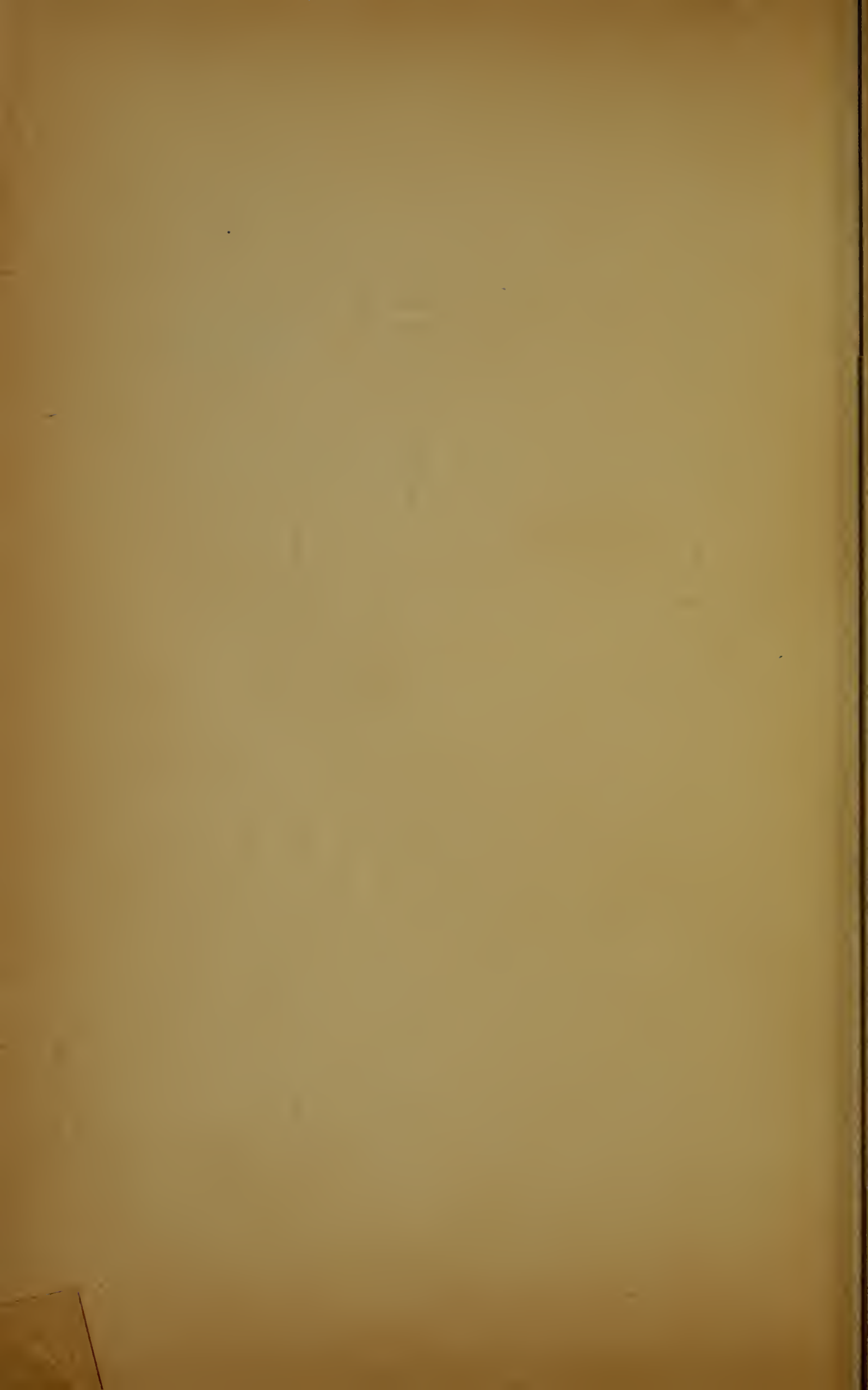
No. of Calories

FISH:

Bluefish, 2" x 2" x 1"	. . . . .	100 c
Codfish, 2" x 3" x 1"	. . . . .	50 c
Mackerel, 2" x 4" x 2"	. . . . .	150 c
Salmon, 3" x 4" x ¾"	. . . . .	200 c
Shrimp, 10 medium	. . . . .	100 c
Swordfish, 1 steak	. . . . .	250 c
Tuna, ½ cup	. . . . .	100 c

(The above list contains most of the foods generally eaten by the average high school teen-age girl.)

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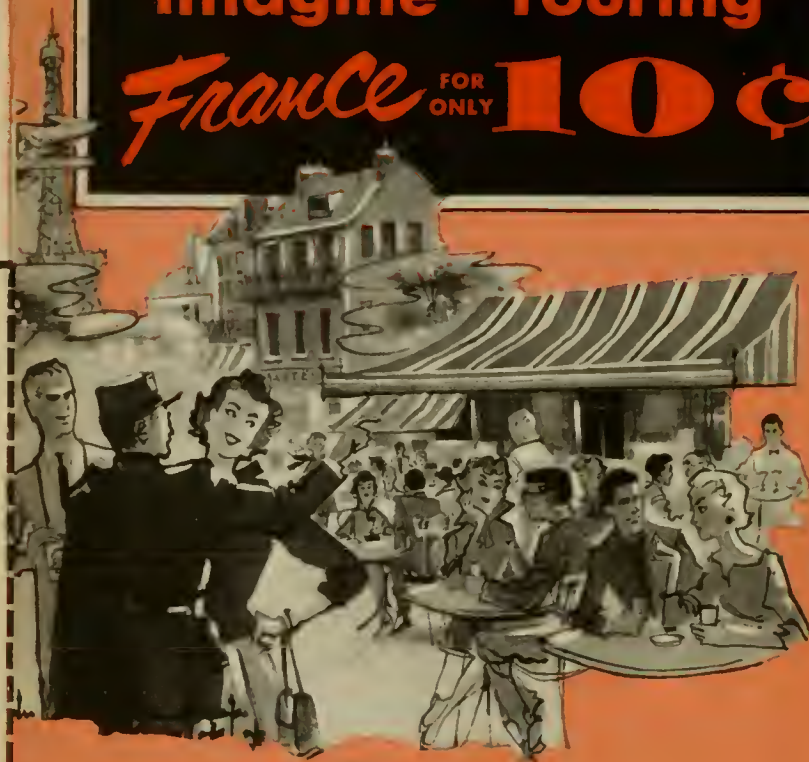
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